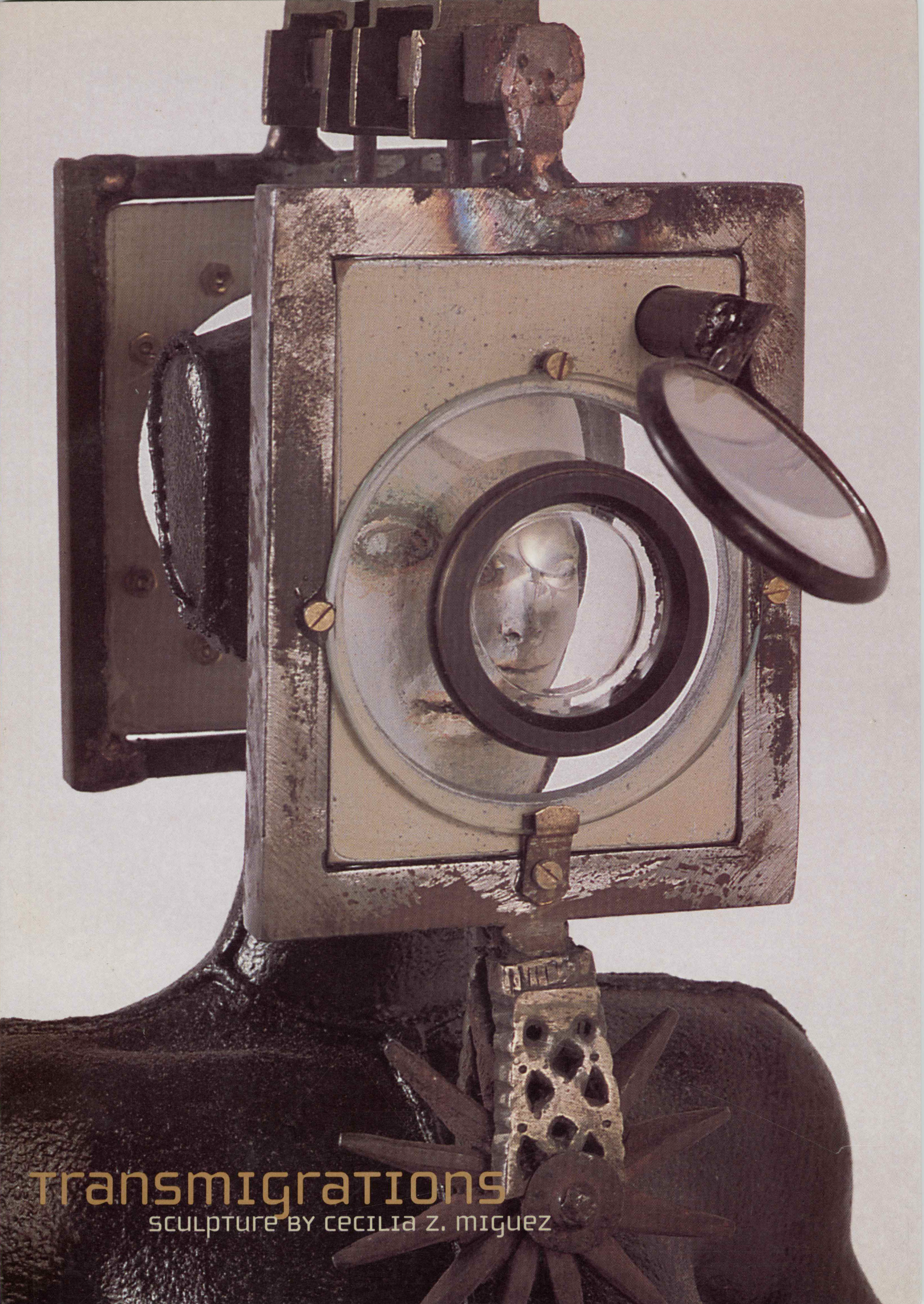
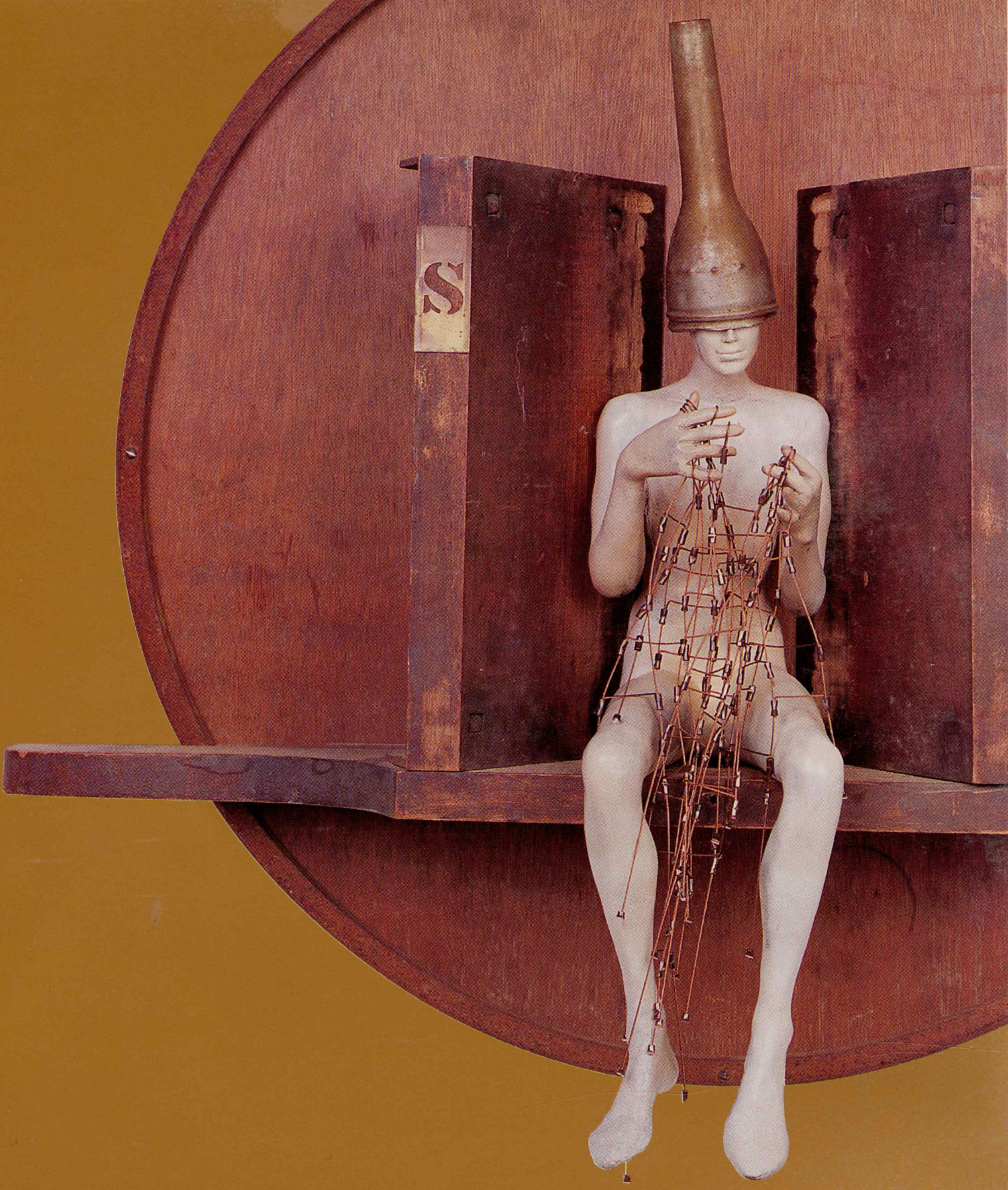


transmigrations

sculpture by cecilia z. miguez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TRANSMIGRATIONS

SCULPTURE BY
CECILIA Z. MIGUEZ

Transmigrations

sculpture by cecilia z. miguez

September 14 - October 26 2002

LOUIS STERN FINE ARTS

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October 9 - November 5 2002

URUGUAY CULTURAL FOUNDATION FOR THE ARTS

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foreword

As I enter I hear silence. (A contradiction in terms.) And as I slowly apprehend where I am, I see them, jumping, leaping, standing alone or in groups. I have interrupted their games, their conversation. I am in Cecilia Miguez's studio and what confronts me here are beings, the dynamic energetic beings which emerge from a creator's imagination and dreams. And these beings now caught in my time shock me with their familiarity. As I confront them, as I merge into their time, their moment I realize that I have known them forever. I understand their dynamic and static actions, just as you at this moment, here in this gallery, share their moment, their experiences. For these beings embody our human essence, our emotions, our dreams.

They came from Cecilia Miguez's dreams, from her journey toward this moment of silence; for along the way she seized every small thing that came her way. One of her earliest memories, perhaps her first, is of moving to music, tracing steps in space. She is certain today that this rhythmic knowledge originated as a consequence of feeling her mother-pianist's playing, while still silent, in her womb. Barely adolescent, she wrote and published poetry which won the praise and acknowledgement of the great Uruguayan poet Juana de Ibarbourou.

But the worlds of music and literature were not yet enough. The world had opened up to her with its infinite possibilities. She studied painting, first in Uruguay and later at the Academia de San Fernando in Madrid. She found her way to sculpture, choosing the more difficult and time-honored path: combining the foundry, not by multiple castings, but through the time-consuming sculpting of each individual piece with the coup de dé, the serendipitous encounter of figures with found objects.

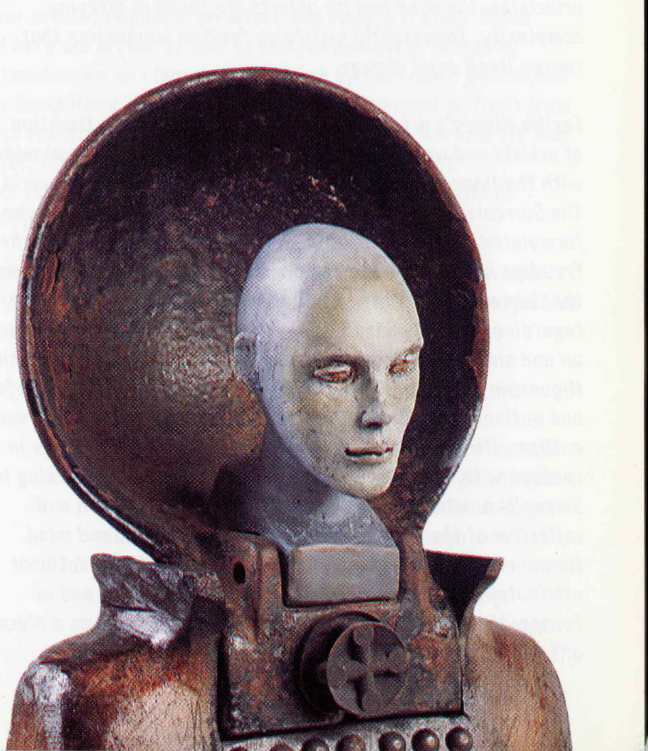
But these references, surprising as they may seem and revelatory of the creative journey of a gifted young woman, are simply elements of a biographical formula. What moves these creatures and us as well, is what has moved their creator: the possibility of dreaming and entering other dimensions of our world. A large part of that comes from things acquired, unspoken and often left unsaid because they are a visceral part of her being: gender and purpose.

As a woman and as a sculptor, Cecilia Miguez conceives these beings through her own innate knowledge of the female experience in her time, in their time and in ours. And what examples she conjures! A tall being her head rigidly immobilized by a vise; another wearing blinders, shutting off her peripheral vision; still another, a masked figure, holding a caged bird, symbolic of her own thwarted flight. Beings who embody the conflicts and anguish that underscore a desperate longing for freedom.

Yet her journey, theirs and ours, opens up new territories, other fields of action. These arresting reflections of the possibilities of our own human condition slowly begin another transformation. They have realized and are aware of a desperate condition. Change is now possible. Tableaux of women begin appearing, freely turning one toward another, initiating dialogue and communicating. And progressively, as we see here, these beings become aware of their magical possibilities, of the timeless female union with the natural world.

What Cecilia Miguez is offering us in these beings engendered within her own silent being is a mirror of and for our actions. It is for us, regardless of gender, to accept the gift and see ourselves in them. To apprehend through them, our confinements, our anguish, our joy, our possibilities, our freedom.

Margarita Nieto, Ph.D.
Los Angeles, California
August 2002



The Sculptures of Cecilia Miguez

> Li reaume don nus éstranger ne retorne
>
> (The realm from which no wanderer returns)
>
> Chretien de Troyes Le chevalier de la charrette

Essay by Abbas Daneshvari, Ph.D.
With the generous assistance of Cynthia MacMullin

A separate reason

> And one can wisely give to literature the task of revealing to us a part of man and of the world where science does not reach.
>
> Jean Paulhan, Les Fleurs de Tarbes ou la terreur dans les lettres

> The mythopoeic mind (mine) will disprove science and biological-mathematical definition.
>
> Hilda Doolitle, HERmione

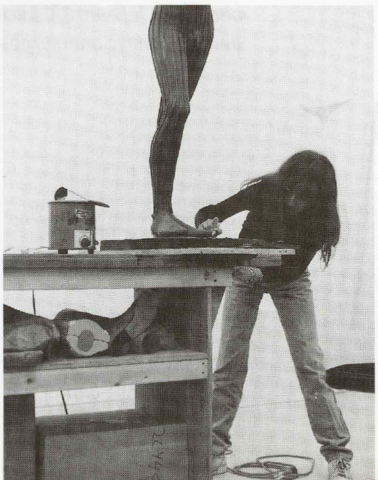
The arts of the twentieth century are powerful indicators of the growing chasm between reason and experience, between knowledge and life. A salient feature of modernism and postmodernism has been its desire to communicate in languages that mirror the living world (lebenswelt) rather than reason. Therefore, to the chagrin of traditionalists, the shifts from the mimetic and objective to the abstract and subjective have been swift. While these shifts, have appeared as unreal to some and threatening to others, a cursory survey of the arts in the twentieth century show, that they are its dominant concern. From Lautreamont to Kafka, Borges and Cortazar in literature and from Picasso to Kandinsky, Magritte and Beuys in the arts rationality and life, though at times imbricating, have been consistently at the opposite ends of the spectrum of Being. And that rationality, when compared to nature and the subjective experience has been, as in the art of Beuys, viewed as cold (dead) and chimerical. It is then no wonder that the aesthetic concerns of the twentieth century, similar to its physics, have given rise to pictures and views wherein, in contrast to the Cartesian epistemology and its reductionist principles, the mind and its objects are fused in dizzying complexity. Thus rightly justifying Paulhan suggestion that reason itself must change.

Cecilia Miguez's art is in this respect part of a long tradition of artists and writers who mirror experiences that are at odds with the linear, geometric and sundered pictures of the world. The Surrealists, by the 1920s, were amongst the earliest who formulated a separate reason and reality, often guided by the Freudian ideas of the subconscious. There is no doubt that while the Surrealists were the harbingers of postmodern outlooks regarding structuralism, knowledge and reality, their influences on and similarities with Miguez's art are often pseudomorphic. Miguez, in fact, represents the end of a long history of beliefs and outlooks that began with the Surrealists (and indeed even earlier with Lautreaumont) but, as we shall see, has little in common with them. Her art engenders values mostly lacking in Surrealism. What she represents is deeply engaged in and reflective of the labyrinthine relations of objects and mind. Moreover, her art exemplifies some of the most foundational attributes of postmodernism, both in Latin America and in Europe: the hyperreality of the world and the world as a place of infinite realities.

On one level Miguez's sculptures seek through arbitrary and random juxtapositions of forms, that are often related by vague and flexible homologies, a new linguistic and rational order. Her sculptures are fields of heterogeneity where objects of unrelated purpose and context are bonded and juxtaposed. The ethnic ceremonial bowl of "The Long Journey" held at the mid-body of a woman who stands on a cart of textile spool-wheels and has magnifying glass plates in front and back of her head upon which there is a drapery pulley headdress at first evokes incoherence and the absence of cohesion. Likewise the discontinuous arrangements (narratives) of objects in "Explorers (61 with wings)," "Hunter," "Huntress," and "The Egg Catcher," to name a few, allude to the chaos theory of postmodernism. In "The Daughter of Hud" we are reminded of Mallarme's poetry where sounds, rather than meanings, connect the words. Here the insignia of a Hudson automobile becomes Hud and the modern rationale for the mythology of "Una Filia Hudi." These works are all grafts of another reason, or in the vegetal sense, of another species. One should reasonably expect these grafts to fail. However, as we shall see below this incoherence will soon yield coherence. It will prove impossible, as in Derrida's words under erasure where it is not possible to erase a verb, to also erase coherence.

Take for example, "Rider" (19"x 9"x 18"), who wears a funnel for a hat, has a camera viewfinder shielding his face, an antique camera face defining his chest and belly and mannequin legs that are detached from the body. Each element here, through cascading references, creates mind-boggling polysemy.
For example, the funnel-hat (probably used for oiling a sewing machine) refers to Bosch, to proverbs that express stupidity, to medieval helmets, to a well-oiled brain that sews and is constructive, etc. The camera viewfinder starts its own chain of homologies and references ranging from a shield to windshield of a transport (horse/car) to seeing, myopia, etc. The camera as torso likewise refers to shielding, to recording, to blindness, to professionalism, etc. Moreover, each one of these references generates its chain of significations and eventually the index of references generated leads to dizzyingly discursive iconographies that create hyperreal worlds. If there is a conclusion to be drawn, it is distrust of knowledge and of its structures while also the eminence and the indispensability of these structures cannot be denied.

In Miguez's art, objects come together in an order (disorder) that reminds us of a passage from the Argentinean writer Borges quoting a Chinese Encyclopedia in which animals are divided as follows:



a) As belonging to the emperor
b) Embalmed
c) Tame
d) Suckling pigs
e) Sirens
f) Fabulous
g) Stray dogs
h) Included in the present classification
i) Frenzied
j) Innumerable
k) Drawn with a very fine camel hairbrush,...
(Foucault, The order of Things).

Cecilia Miguez's works through these innumerable random attractions, bindings and collisions tell us that our tangible universe is but one possibility of the infinite and unbounded possibilities of being that have existed, exist, shall exist and may never exist. No laws have preordained this being and this being, in a vein similar to the novels of Sartre and Pynchon or the art of Jonathan Borofsky and David Salle, is the result of random collisions and chance encounters in a universe of objects floating in space. And above all, this new reason is beyond the notion of cause and effect and pre-ordainment.

THE UNREALITY OF REALITY

The simulacrum is never that which conceals the truth-
it is the truth, which conceals where there is none.
The simulacrum is true.
Ecclesiastes

Classical thinking and art believed that the world of appearances (phenomena) was a microscopic revelation of the macrocosm. That all things radiated from a nucleus and all manifestations correlated to a deeper homogeneous concept or Truth. Exceptions to this belief are found, though rarely, in the poetic and the philosophical.

In Miguez's sculptures appearances, as in the phrase from Ecclesiastes, do not hide a greater truth that engendered them, but are real themselves. Postmodernism has been preoccupied with the notion of simulacra and has sedulously pointed out the absence of metaphysical concepts (destiny, spirit, cause and effect). This concept expounded by Baudrillard, Foucault and Derrida appears in artistically reified forms in the works of Miguez. I am not suggesting that these philosophies are a source for Miguez's art but that they are all, whether artistic, philosophical and socio-cultural, parallel expressions in an age concerned with similar polemics.

The belief that metaphysical and universal signifiers stand behind the world of appearances and are supposedly the center from which the objects of the world radiate is implicitly refuted in Miguez's sculptures. Miguez treats the metaphysical and the universal signifiers (skirt, hat, man, woman, god, etc.), that organize, order and justify the world, as illusory. Take for example, the representations of hats, haloes and skirts in Miguez's sculptures. Hats consist of funnels ("Web Builder", "Rider"), a saddle horn ("Bride"), pick blades ("Egg Catcher", "Hunter"), axe blade ("Huntress"), a potato masher ("Daughter of Hud"), apothecary scope ("Fisher of Men", one of the fifteen sculptures called "Instant Enlightenment Kits"), a bench ("All My Secrets"), a miner's lamp ("The Guide, Csepel") and many more. Haloes are created out of horse water dispenser ("Offering Bowl"), clamp ("Huntress"), etc. Skirts are evoked by pipe joints ("My Belongings"), sprinkler wheel ("The Guide, Csepel") and more. It is therefore clear that one nuclear idea or universal signifier (hat, etc.) can assume infinite shapes, almost all morphologically unrelated to each other. As in Barbara Krugger's "Stop Watch" or Mitchel Syrup's "Lift and Separate" Miguez shows that language (or maps or structures) can, because of its metaphysical powers, fit any reality. The power of language (or maps or universal signifiers) over form is phenomenal. Language seems to define the form irrespective of its morphology. These sculptures make it clear that universal signifiers organize a world of objects to which they are wholly unrelated. And the message in Miguez's art is one of the life supporting veins of postmodernism. That there are infinite realities ordered and understood beneath the metaphysical umbrella of a non-existent universal. Her art also communicates the indispensability of these universal signifiers. Again and again she shows, or as this author has inferred, that arbitrary and non-epistemic juxtapositions can reach ad absurdum and yet the metanarratives set forth by the aprioristic demands of our minds (language, structure and map) will order them. And here we arrive at one of the fundamental tenets of postmodernism as eloquently put forth by the French philosopher Jean Baudrillard. That there is no original concept or Truth from which radiates the tangible world, the tangible world is its own center. it is all simulacra. It is as Baudrillard put it: "It is the generation by models of a real without origin or reality: the hyperreal." ("Simulacra and Simulations")

Baudrillard best understood this vein that carried the vision of life and reality, though here expressed in the intersubjective and the subconscious expressions of art, when he wrote:

> The territory no longer precedes the map, nor survives it. Henceforth it is the map that precedes the territory-precession of simulacra-it is the map that engenders the territory...The real no longer has to be rational, since it is no longer measured against some ideal or negative instance...(The real) is no longer real at all. It is a hyperreal: the product of irradiating synthesis of combinatory models in a hyperspace without atmosphere. ("Simulacra and Simulations")

Baudrillard's description is tailor made for Miguez's works. It is a mistake to see her forms only as expressions of dreams or fantasies. It is of course customary in modern and postmodern criticism to interpret any art that has no direct accompanying text of explanation as ontological poetics. Or often as a subjective-solipsistic language that expresses emotions. But we need to explain her works in the light of their design and also zeitgeist. Her works are, in a deeper sense, morphological parallels of the hyperreal. Her forms, as in the "Annunciation" or the "Nocturnal Menina" and the "Web Builder", are representations of representations. They continuously change and redefine themselves in different hands and settings. Their originals are impossible to find and for all purposes do not exist. All representations point to grafts and intertextual assimilations. As grafts and intertextual forms they are fields of referentialities transported to new contexts. The real takes form in these voids and lacks a genetic substance, thus Baudrillard's statement: "the desert of the real itself." Miguez's sculptures are the territory of the real, just as Greek sculptures assumed representations of the real. Thus all reality is simulacra and the simulacra are the phenomena of the world; fleeting, changing across time while appearing solid and concrete for a short and brief moment in time. What we can extract from Miguez's works are that all expressions are allegories of worlds that have disappeared, exist and have never existed. Here as in Sartre's Nausea or Camus' Stranger is the end of metaphysics, the original and the rational. There is nothing to measure the world against. The world is simulacra. Sartre and Camus communicated the foreboding dimensions of a universe wherein infinite forms and infinite collisions and chance bondings were possible, Miguez on the other hand celebrates it.

Here we are presented with models that derive their values from simulating the historical, technological and the banal worlds. They are real (the hyperreal) and if for some they are not then they are the diaspora of real.

When I first saw Cecilia Miguez's sculptures I immediately thought of Borges and his description of the world and its reality:

> We have dreamt the world. We have dreamt it as a firm, mysterious,Visible, ubiquitous in space and durable in time; but in its architecture we have allowed tenuous and eternal crevices of unreason which tell us it is false.

A WORLD OF ALTERNATES

Illuc ergo venit ubi erat
He came to a place where he was already
St. Augustine

How can one look at these works and not see in this labyrinth of symbols both the intimate and the infinite? Her sculptures are the domain of alternate visions. Forms and their homologies continuously trade places. These homologies are morphological, linguistic and historical. An apple's roundness becomes the stomach in one of the fifteen figures of the "Instant Enlightenment Kits". A plumber's union-joint or a sprinkler's wheel act as the morphological analogues of skirts in "Guide, Csepel" and "My Belongings". A funnel or a lock or a bench or a pick or a blade serve as headdresses in avariety of works mentioned above. What is interesting is that Miguez's works are more often than not a play on morphological analogues across time, mostly ranging from the middle ages to the renaissance. The associative schemes that relate the forms to one another is almost infinite. Modern technological material substitute for nature and culture. Ax blades, picks and funnels equivocate with hats. A horse water dispenser functions as a halo. In Miguez's sculptures every object reflexively refers to itself and also to something else. Here is a kind of double séance where acts of integration and sundering play against one another. These sculptures simultaneously evoke the hyperborean unity of the world's infinite elements and also sunder, segregate and fragment ad infinitum. And here lies her ontological sense of mysticism: to show the inextricable link among the world's morphologies. The paradigmatic structures that are also syntagmatic and metaphors that are also metonymies.

Maps and Territories

These equivocations widen the circle of referentiality in her works and create a universe of endless connections and relations among disparate and unrelated objects. In Heidegger's notion of understanding, the whole is understood in the context of the parts and the parts are understood in the context of the whole. In Miguez's works all the elements find their meaning cartographically (or by Universal signifiers), because of their locations on the map of the human body. A gaucho riding spur, a funnel, a potato masher, a chain link fence post, a pick and a blade become hats because of their placement on heads. A miner's light turns into an astronaut or undersea explorer's helmet by its positioning. The implications of these operations are multitudinous: Firstly that objects find their meaning in contexts as sounds do in sentences. Secondly that objects, like words, are in themselves meaningless and can only be resurrected contextually. In fact, her treatment of objects reminds me of Paul Ricoeur's treatment of words. That words or objects do not possess a primal, original meaning in themselves. Therefore, the forms neither precede nor survive the map. Thirdly, that maps by attributing meaning deprive the particular object from its other meanings that may remain only as traces of its functions in other contexts. Miguez's sculptures, as in the architecture of Charles Moore, redefine the historical objects in new settings and material, thus changing their meaning and yet reminding us of their places in other settings. She treats signs as Derrida treats traces- they are loaded with presences and absences, with "retentions and effacements."

The fact that objects find their meanings in contexts or locations reminds us of Derrida's Grammatology where written language is primary and dictates signification and of Baudrillard's notion that the map precedes the territory. Indeed Miguez's works deny the phenomenological voice (the voice of immediate presence) and release us into a chain of intertextual signs and symbols across time.

Time

> The plurality of times presupposed by the special theory of relativity must be construed as illusion or as the effects of perspective.
>
> Henri Bergson

The hybridity of Miguez's sculptures come from the kind of assimilations that travel back and forth across time. As in Camillo's novels (Theatre of Memory) the material of the twentieth century culture becomes the vocabulary of nature and of earlier centuries. Her objects, culled from the contemporary world's technological and banal repertoire, act as traces of objects from other times and places. For example, the collars in "Little Flute Player", "The Guide", and "Cycles" are reminiscent of Elizabethan costumes and also of torturous neck braces applied to the necks of prisoners. In "Warrior" the legs are reminiscent of medieval and renaissance stockings. In "Vessel" a medieval tower is a modern barrel. Every element vacillates between a primordial-natural, medieval and modern rendition of itself. Her sculptures are choreographed dances across time and similar to Derrida's notion of differance (temporality and differences) create polysemy. They also deny Hussrel's phenomenological voice and agree with Derrida on the impossibility of phonocentricism.

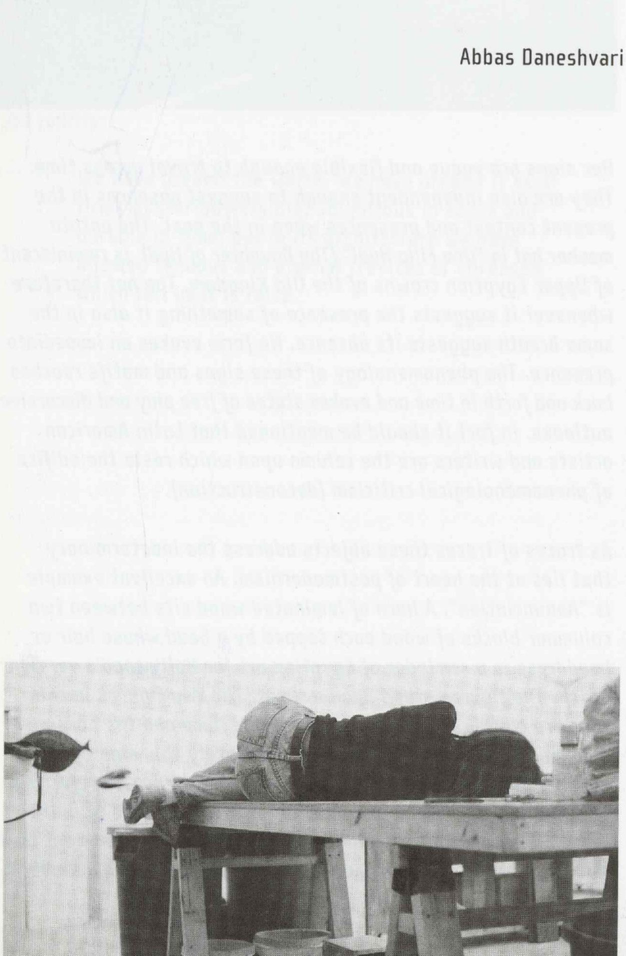
In most of her works a medieval air is infused in the twentieth century technological remains. These works evoke what Gadamer has called the "fusion of horizons." Almost all of her figures have the elegance of renaissance courtiers. And here lies the emotional and intellectual genius of her endeavors: To transform by design the discards of the twentieth century factories into the ghosts of lost civilizations. And yet this act of remembrance, in so alien and unlikely a vocabulary, undermines remembrance itself. Because we wonder, how is it possible for a reality, as Bergson perceived, to be also an illusion? How can we then trust remembering? Borges' words are hauntingly close to the mood and feeling of Miguez's sculptures: "I remember him (I have no right to utter this sacred verb, only one man on earth had that right and he is dead)." In these works memory reveals its fallibilities and history becomes his-story. We remember but selectively and ontologically.

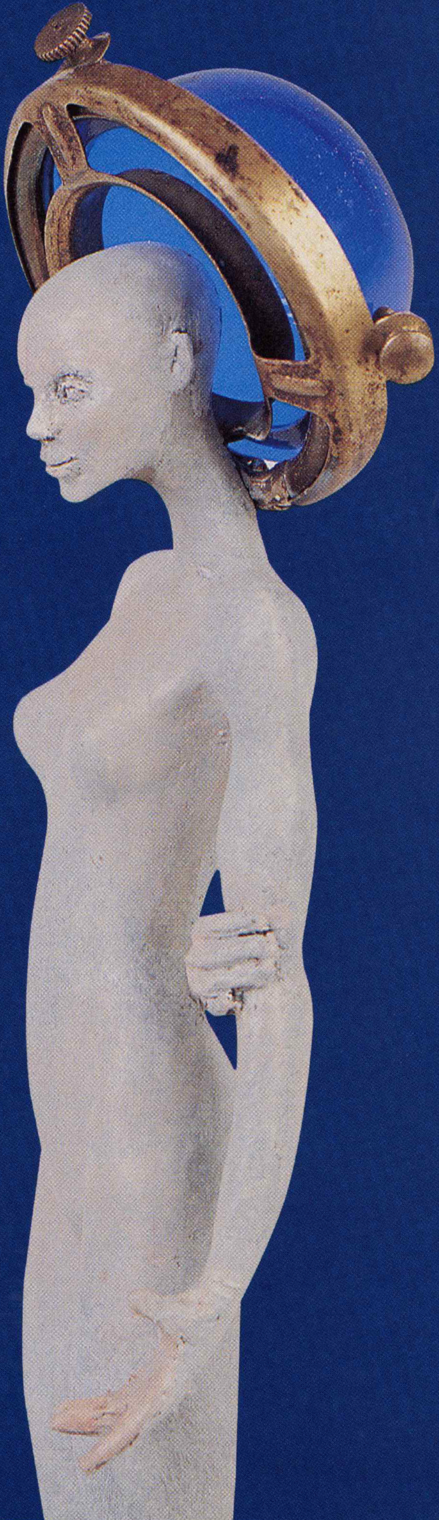
Her signs are vague and flexible enough to travel across time. They are also independent enough to suggest absences in the present context and presences when in the past. The potato masher hat in "Una Filia Hudi" (The Daughter of Hud) is reminiscent of Upper Egyptian crowns of the Old Kingdom. The hat therefore whenever it suggests the presence of something it also in the same breath suggests its absence. No form evokes an immediate presence. The phenomenology of these signs and motifs reaches back and forth in time and evokes states of free play and discursive outlooks. In fact it should be mentioned that Latin American artists and writers are the column upon which rests the edifice of phenomenological criticism (deconstruction).

As traces of traces these objects address the indeterminacy that lies at the heart of postmodernism. An excellent example is "Annunciation". A horn of laminated wood sits between two columnar blocks of wood each topped by a head whose hair or headdress is a reminder of Egyptian art (or Hollywood's version of it) . The figures stand upon a chest. The two figures in this case are clearly referring to Gabriel and Mary and the horn symbolizes the announcement. Appropriately this sign of the virgin's conception is accompanied with a hose nozzle referring to water and therefore fertilization. One is reminded of Dali's "Great Masturbator" wherein he, following Freud, points out that Mary's symbol of virginity, a white lily with a stem, is actually a *symbol of physical penetration and thus deconstructs the message of the narrative. And yet some may argue that the dry nozzle is a symbol of the absence of fertilization as in dry pools or enclosed gardens in Christian iconography. The fact of it is that true to postmodern concerns, Miguez's art communicates indeterminacy and equivocation. "Mother Superior, False Bishop" is another such example wherein the deconstructivist aspect of the work are readily apparent. The work is a play on binary opposites of male and female; nun and priest, truth and falsehood, superior and inferior. One may think that one of these hierarchies is privileged, namely the mother superior and the female and yet the image is that of a male. Indeterminacy is at the heart of postmodernism and its faithful voices cannot escape it.*

Emily Dickinson wrote, "The sailor cannot see the north but knows the needle can." It is obvious that the best art is a result of an emotional oneness with one's time and place. Historians have often thought that superb art is born where the phenomenalism of the inner world of an artist is nearly one with the intersubjective forces of its time. Good and bad will ultimately be judged by the presence or absence of historical relevance, by the art's ability to emotionally express the complex spirit of its zeitgeist, long before language can grasp and formulate it. Miguez's art with its nonepistemic juxtapositions, almost always assimilated on elegant mannequins is the artistic voice for all those issues that the philosophies, literature, films and the lebenswelt of postmodernism is preoccupied with. The genius of her art lies, on the one hand, in its ability to express the end of metaphysics and also its indispensability; to signal that the real is the hyperreal (generated by models and without substantiation) and yet phenomenological thinking is our destiny; that the world is a place of grafts and unrelated juxtapositions and yet the mind, by its aprioristic necessities, will lend it cohesion, meaning and relevance.

Abbas Daneshvari





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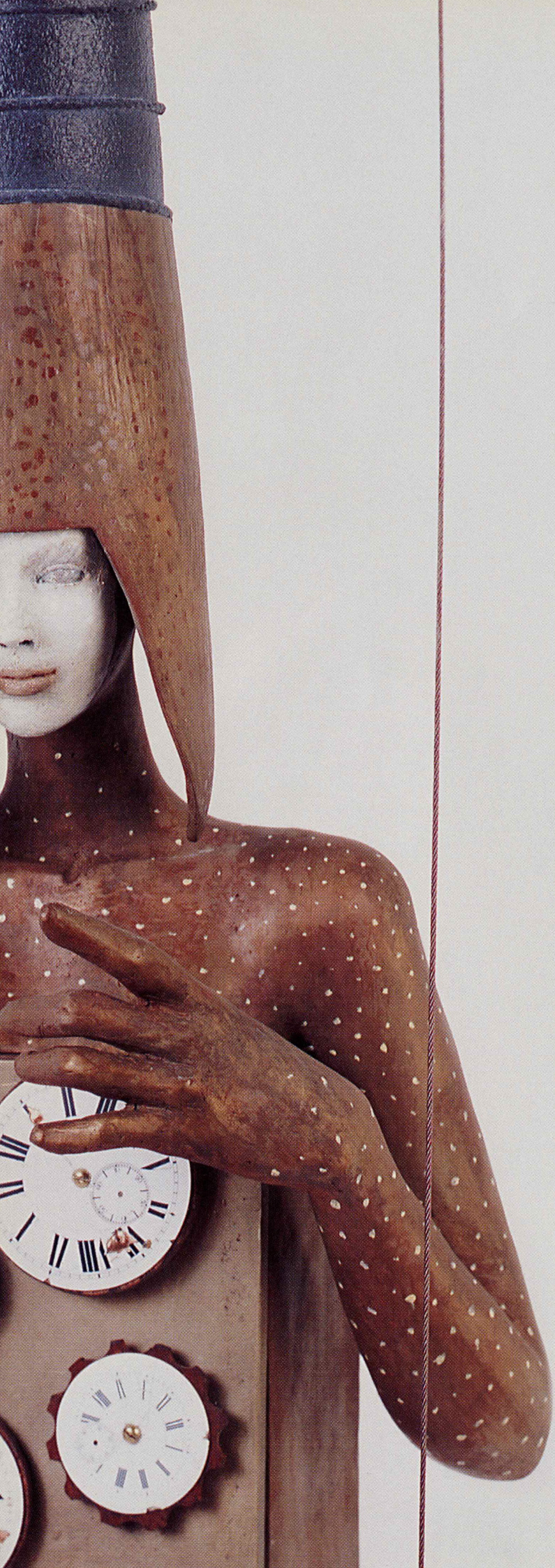
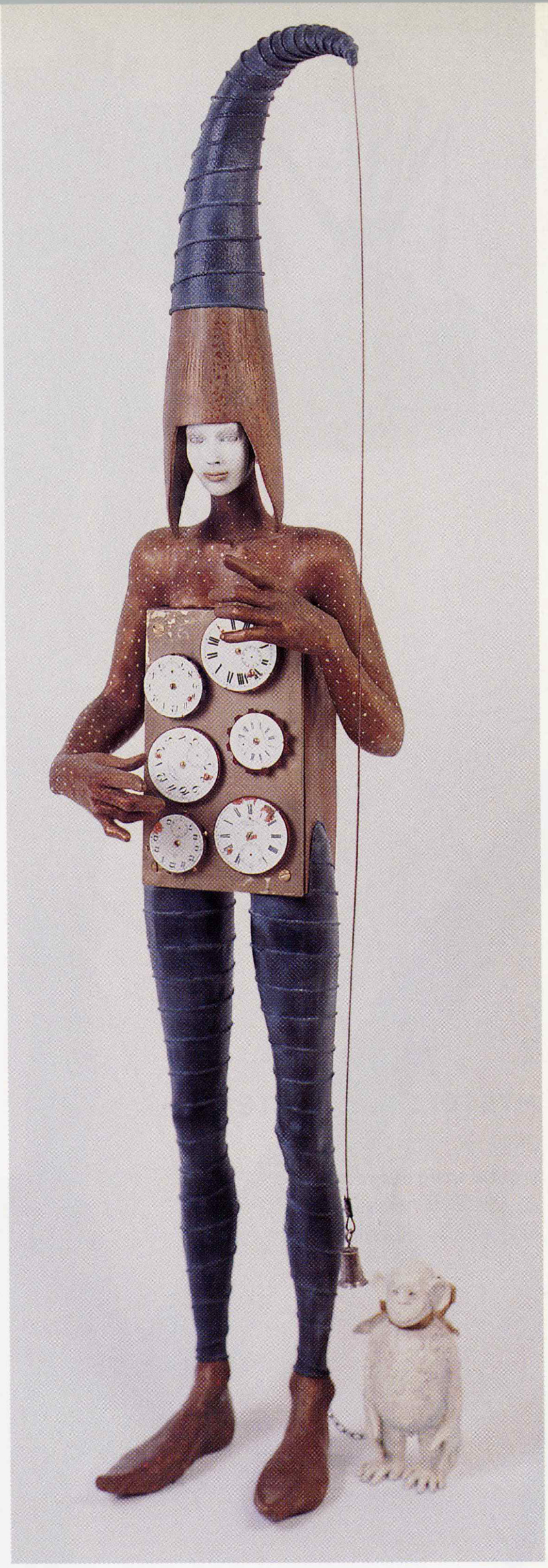
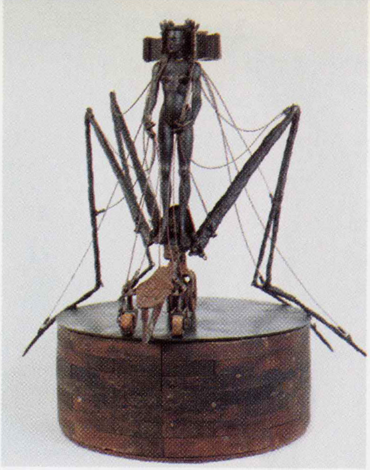




1.

TIME KEEPER

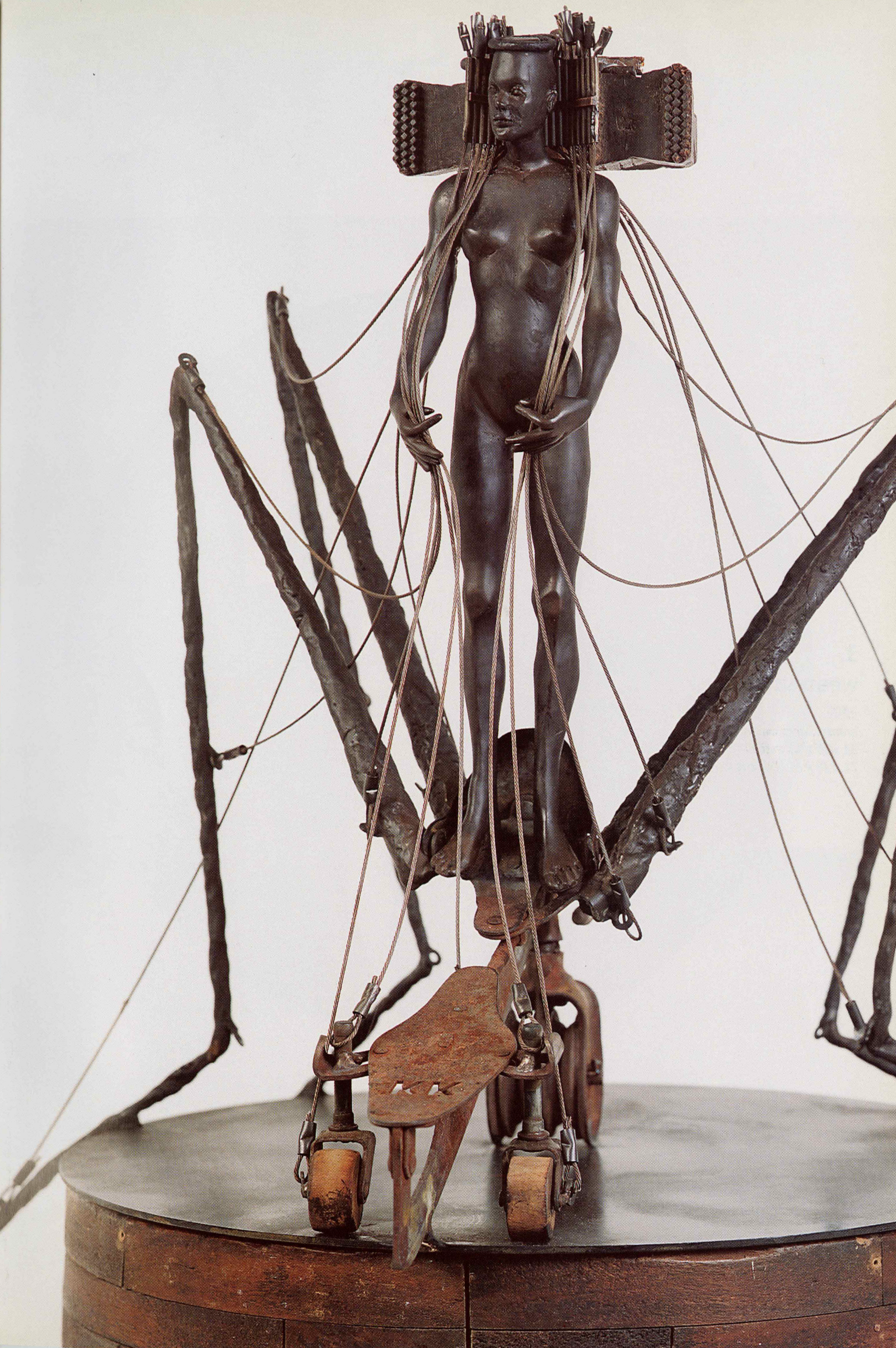
2002
bronze, wood and found objects
43 x 12 x 11 inches
109.2 x 30.5 x 28 centimeters



2.

MYSTERIOUS SKATER

2002
bronze, wood and found objects
25 x 25 x 19 inches
63.5 x 63.5 x 48 centimeters

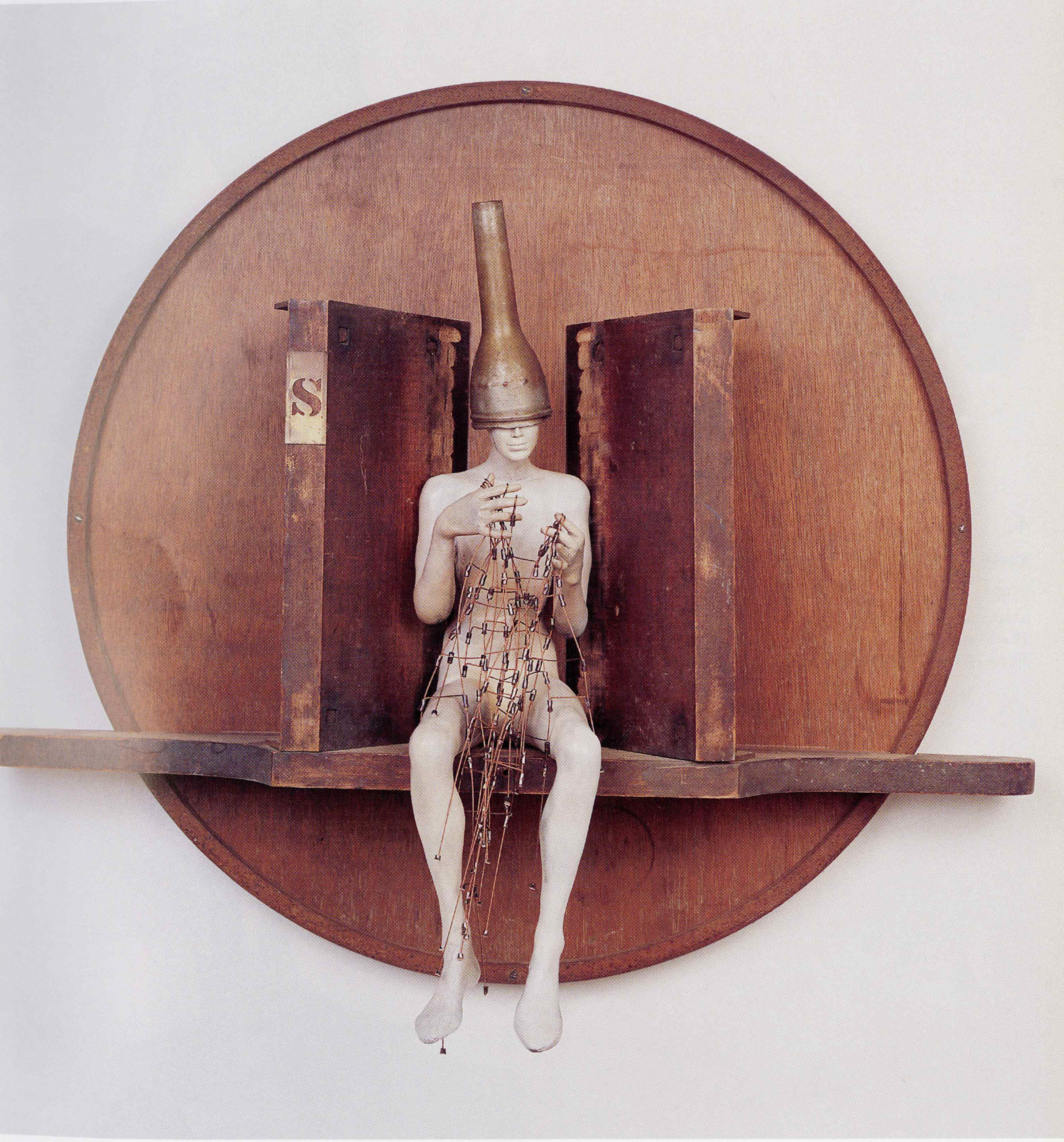


3.

WEB BUILDER

2002

bronze, wood and found objects
28 x 30 x 10 inches
71 x 76 x 25.5 centimeters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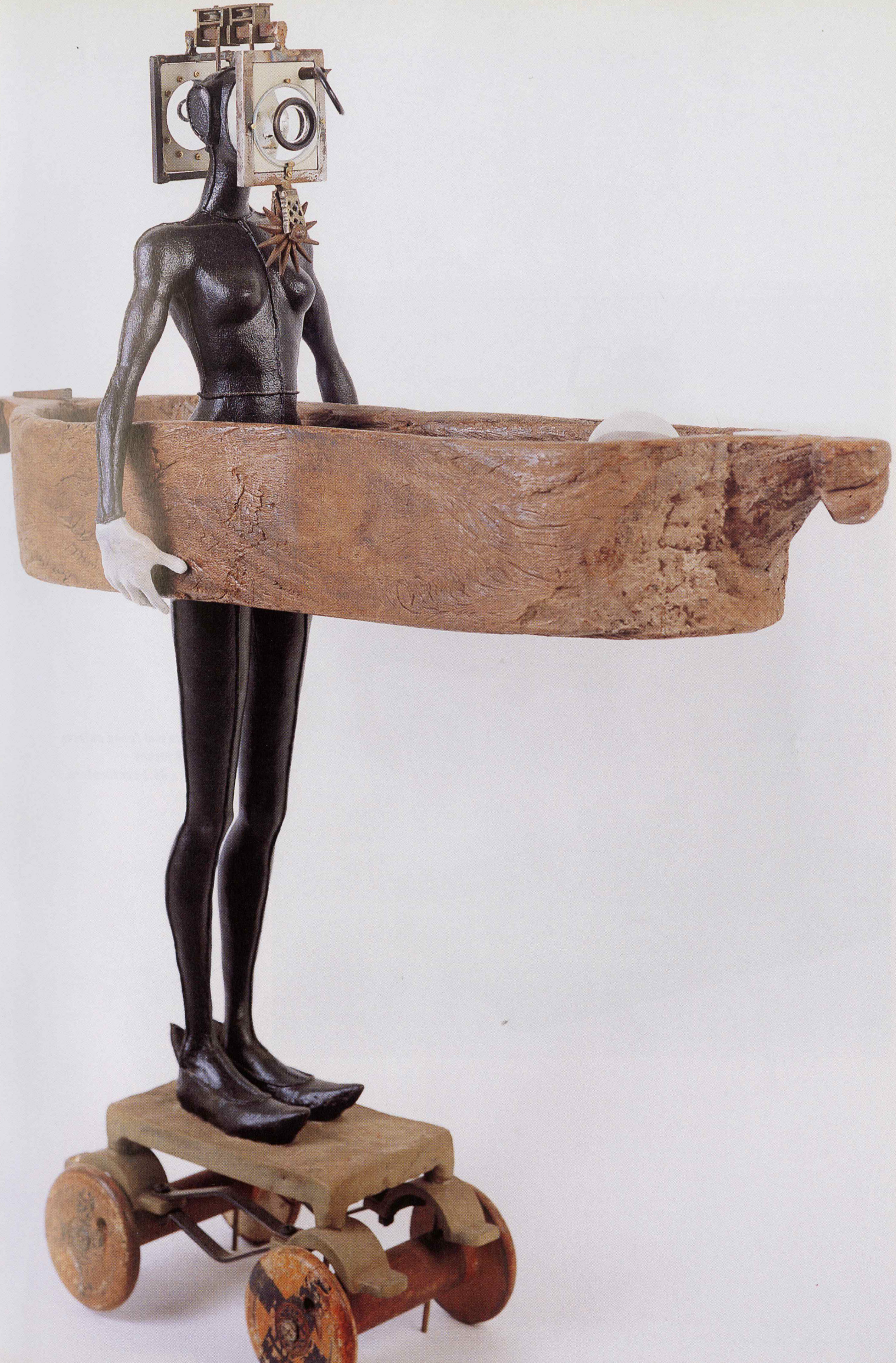
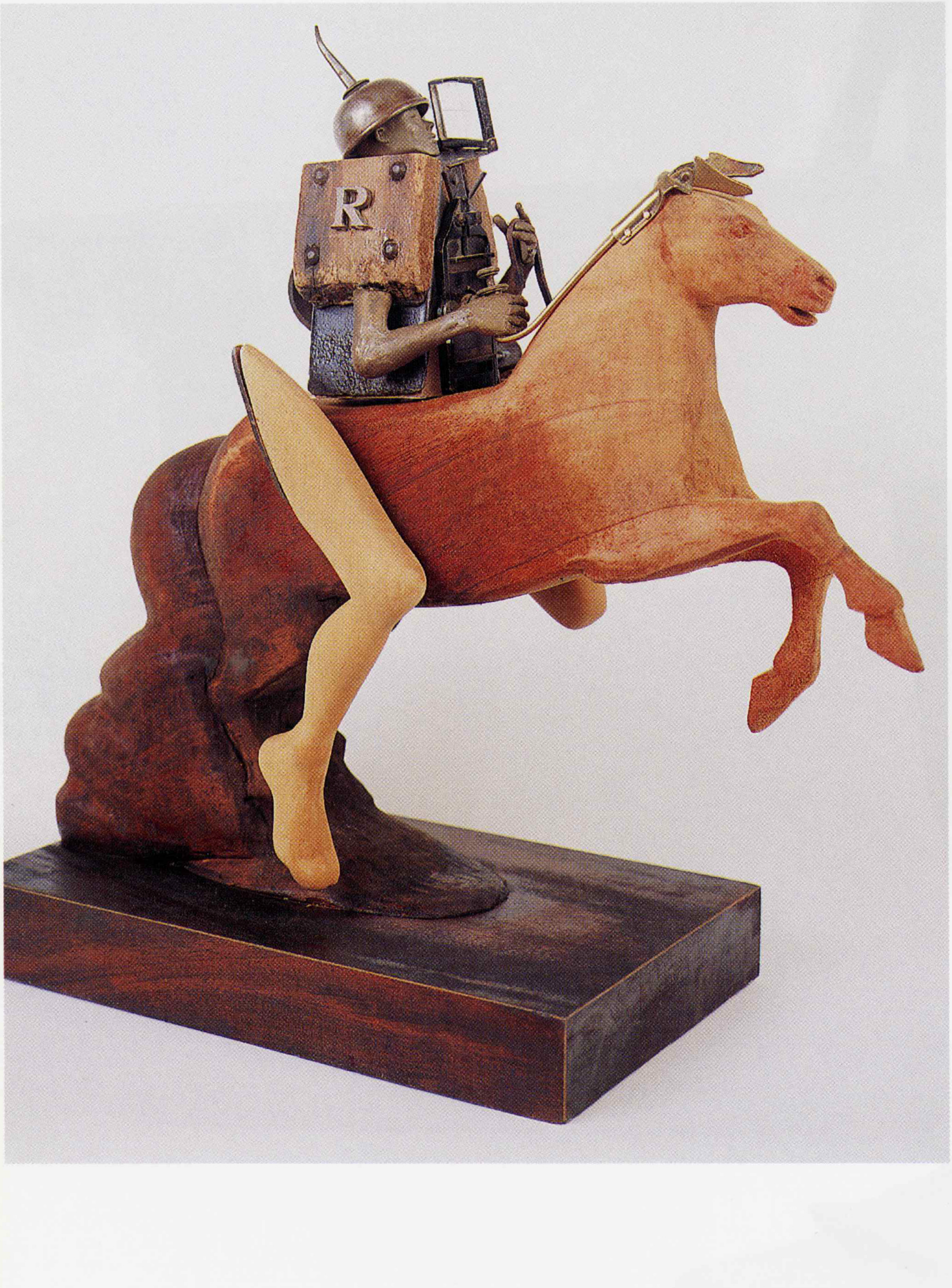
4.

The Long Journey

2002

bronze, wood and found objects
39 x 12 x 34 inches
99.1 x 30.5 x 86.4 centimeters



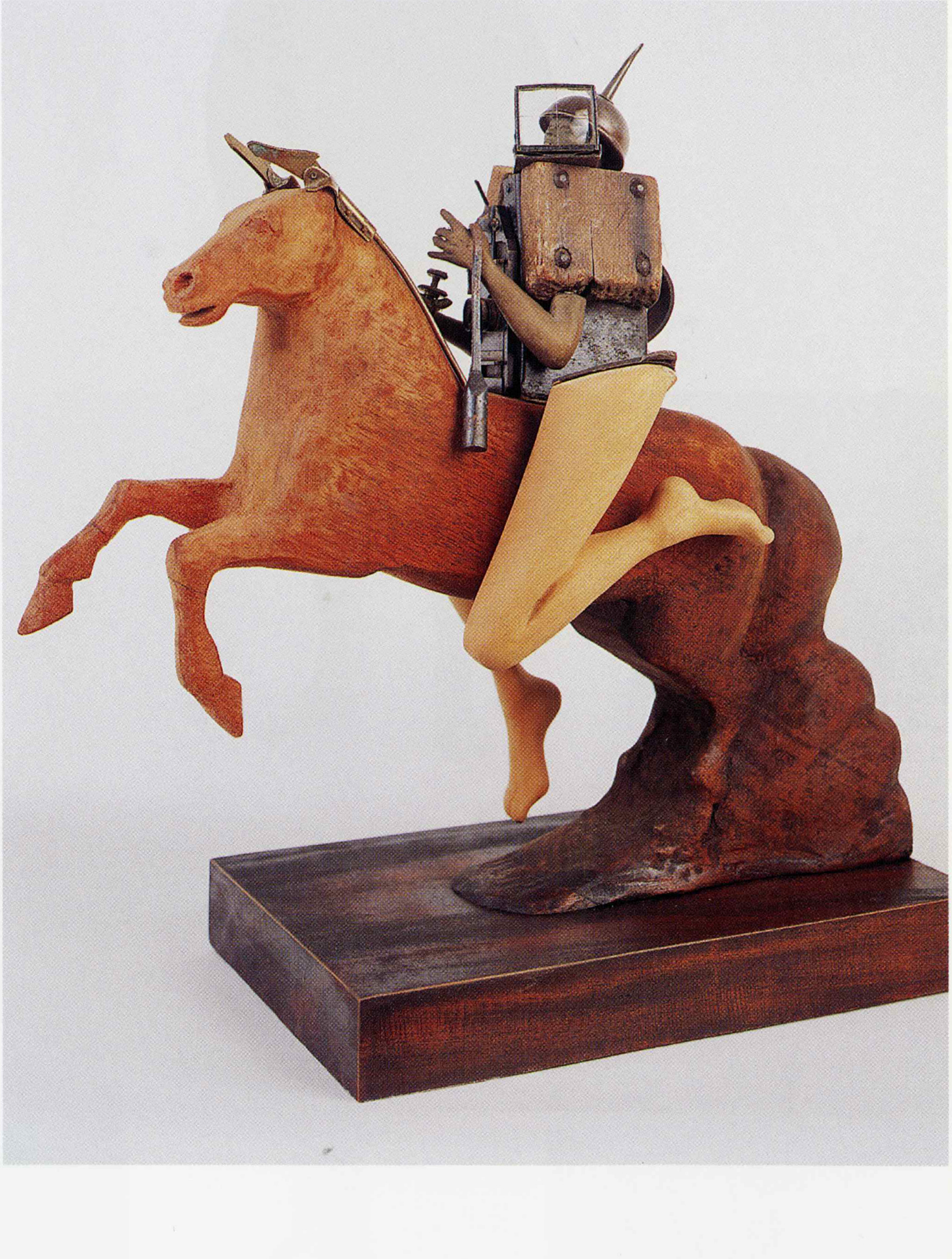


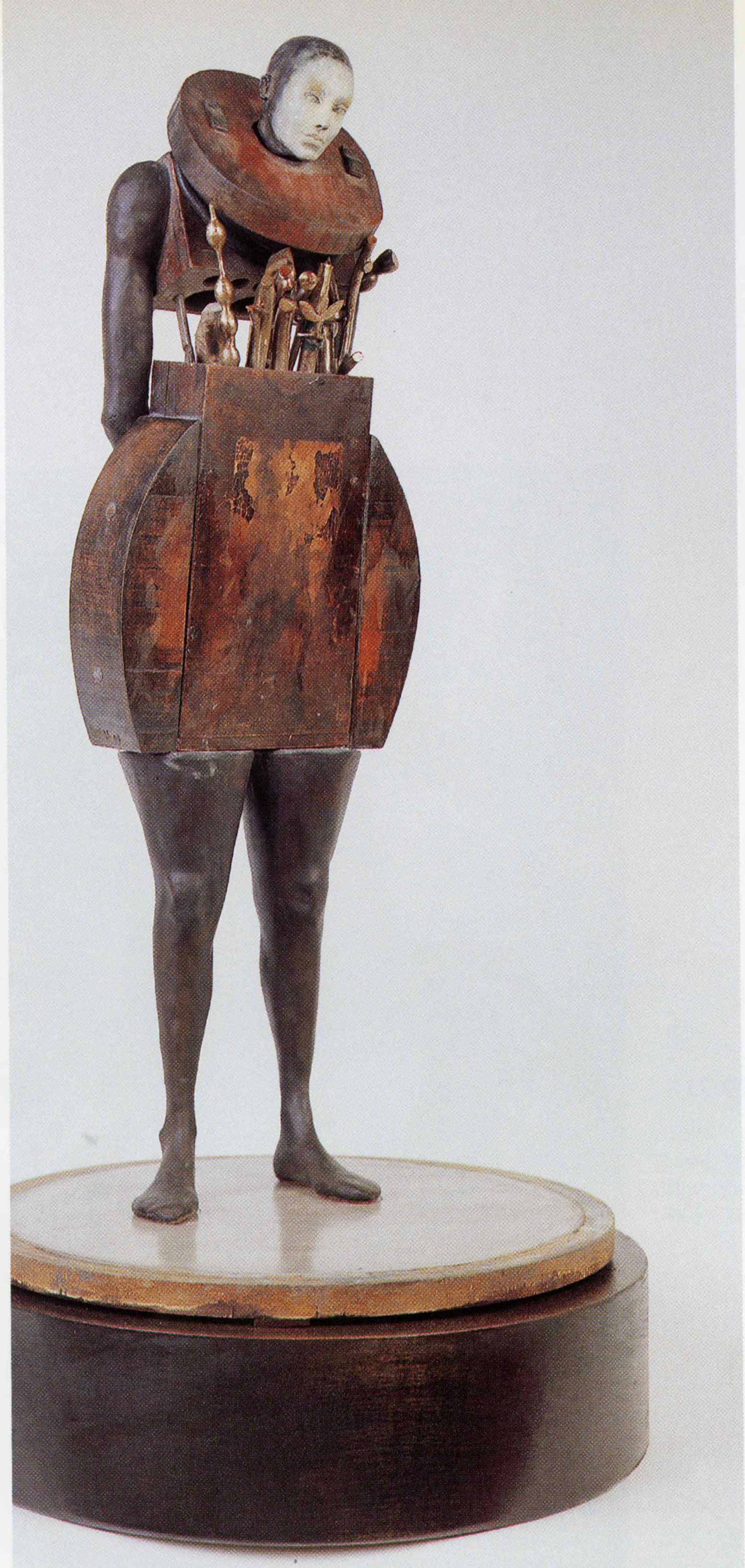
5.

RIDER

2002

wood, bronze and found objects
19 x 19 x 18 inches
48.3 x 48.3 x 45.7 centimeters

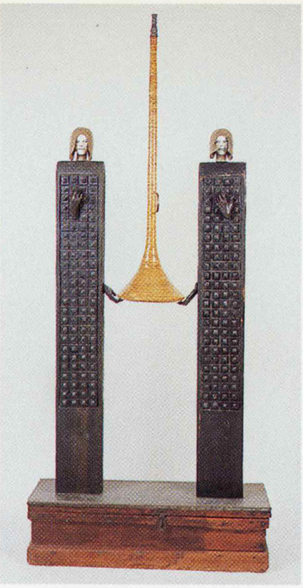




6.

CYCLES

2002
bronze, wood, cement and steel
30 x 15 x 15 inches
76.2 x 38.1 x 38.1 centimeters

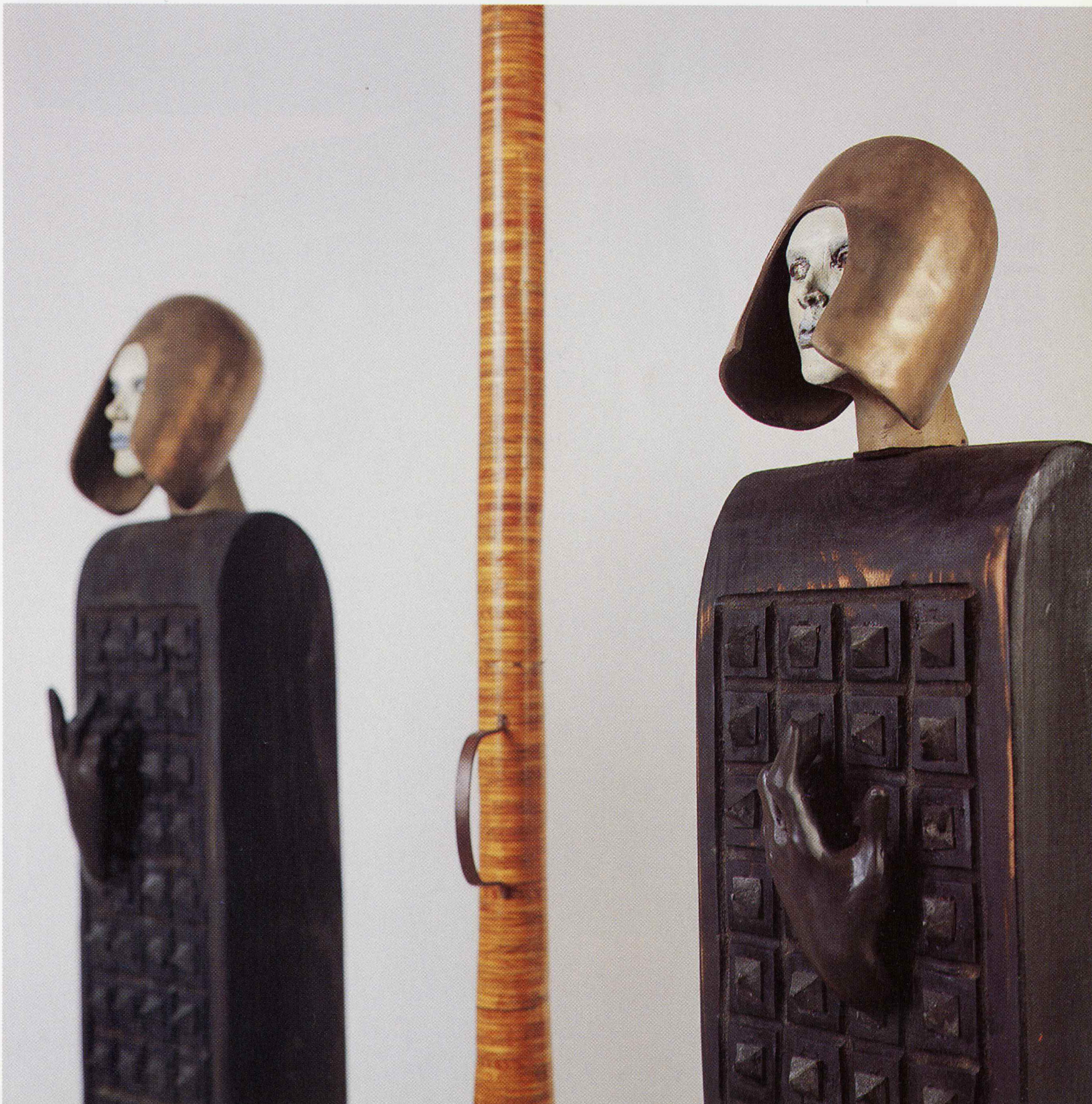


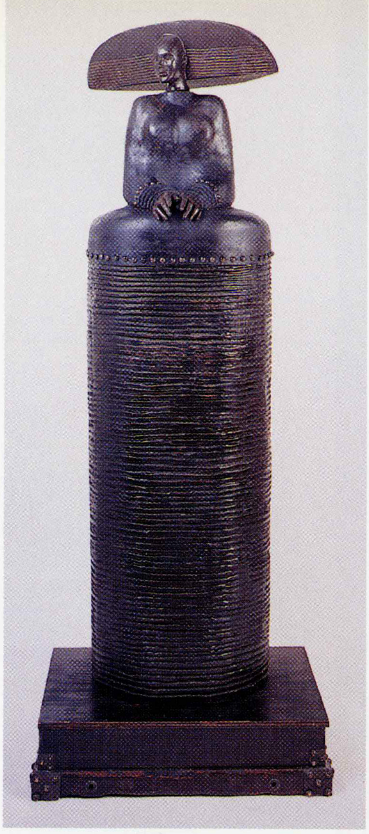
7.

ANNUNCIATION

2002

wood, bronze and found objects
87 x 38 x 13 inches
221 x 96.5 x 33 centimeters

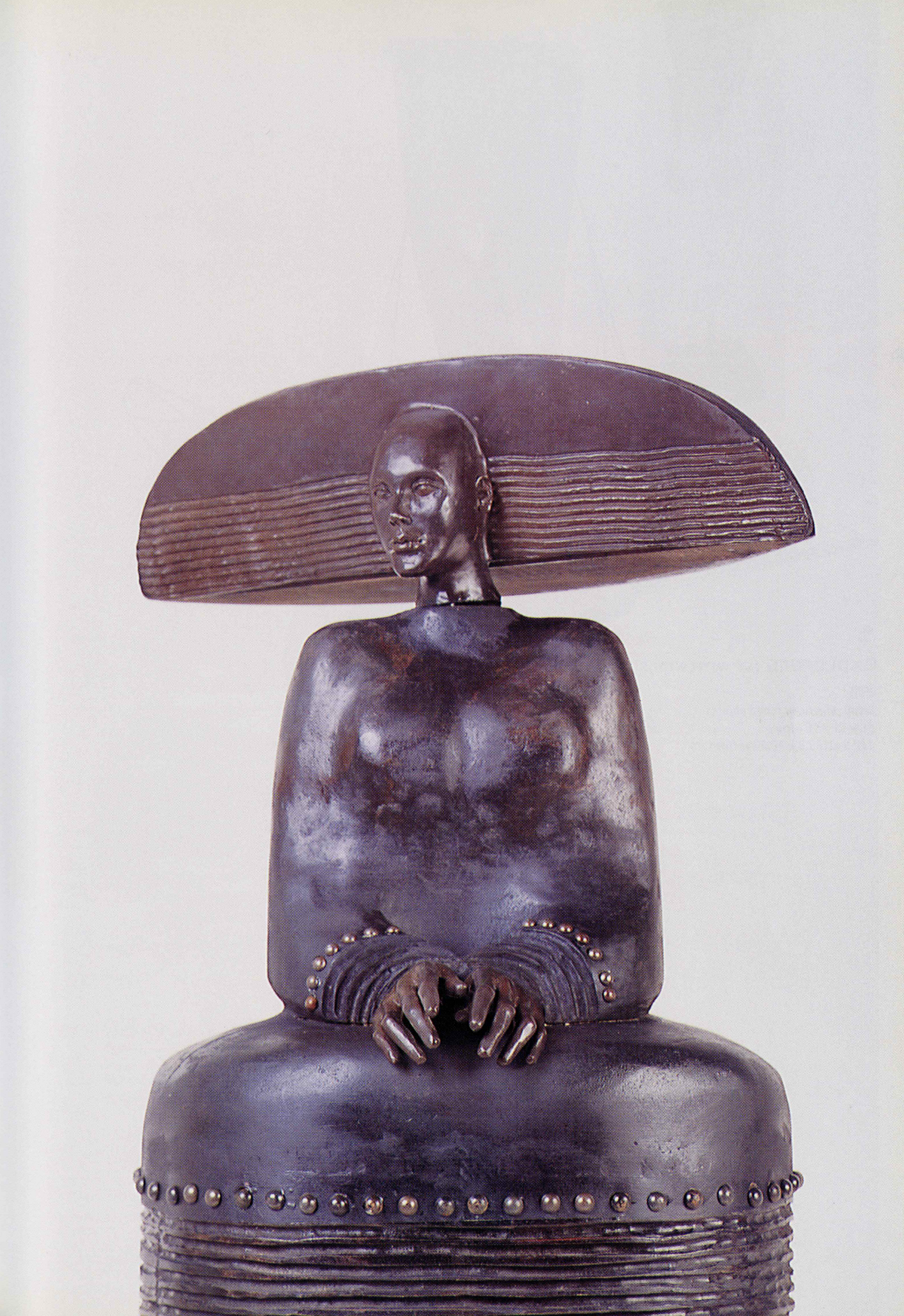


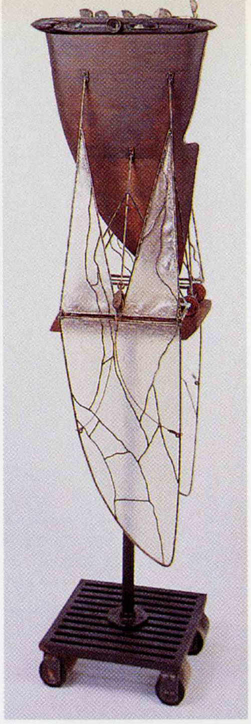


8.

NOCTURNAL MENINA

2002
wood, bronze and iron
60 x 24 x 18 inches
152.4 x 61 x 45.7 centimeters



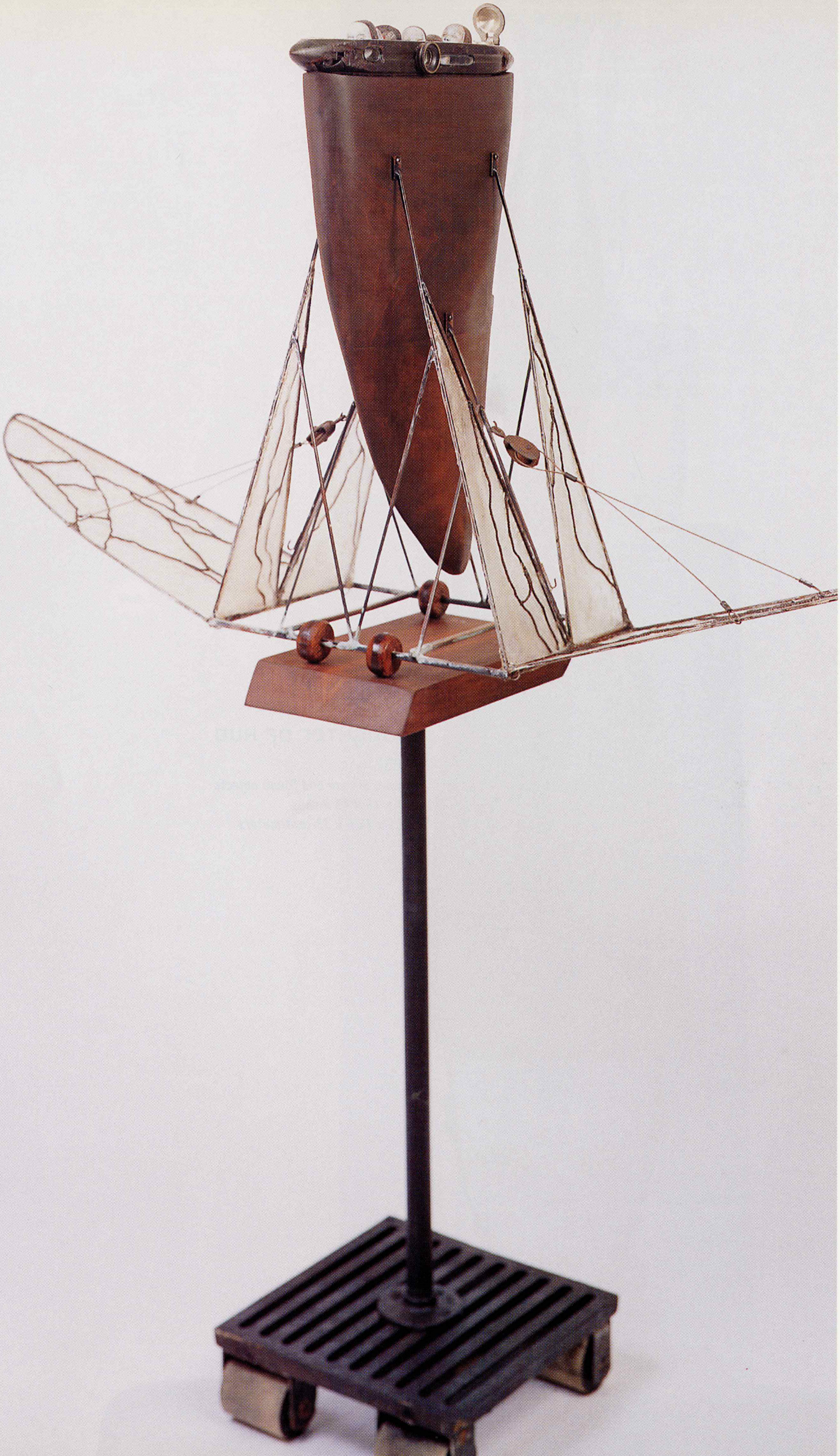


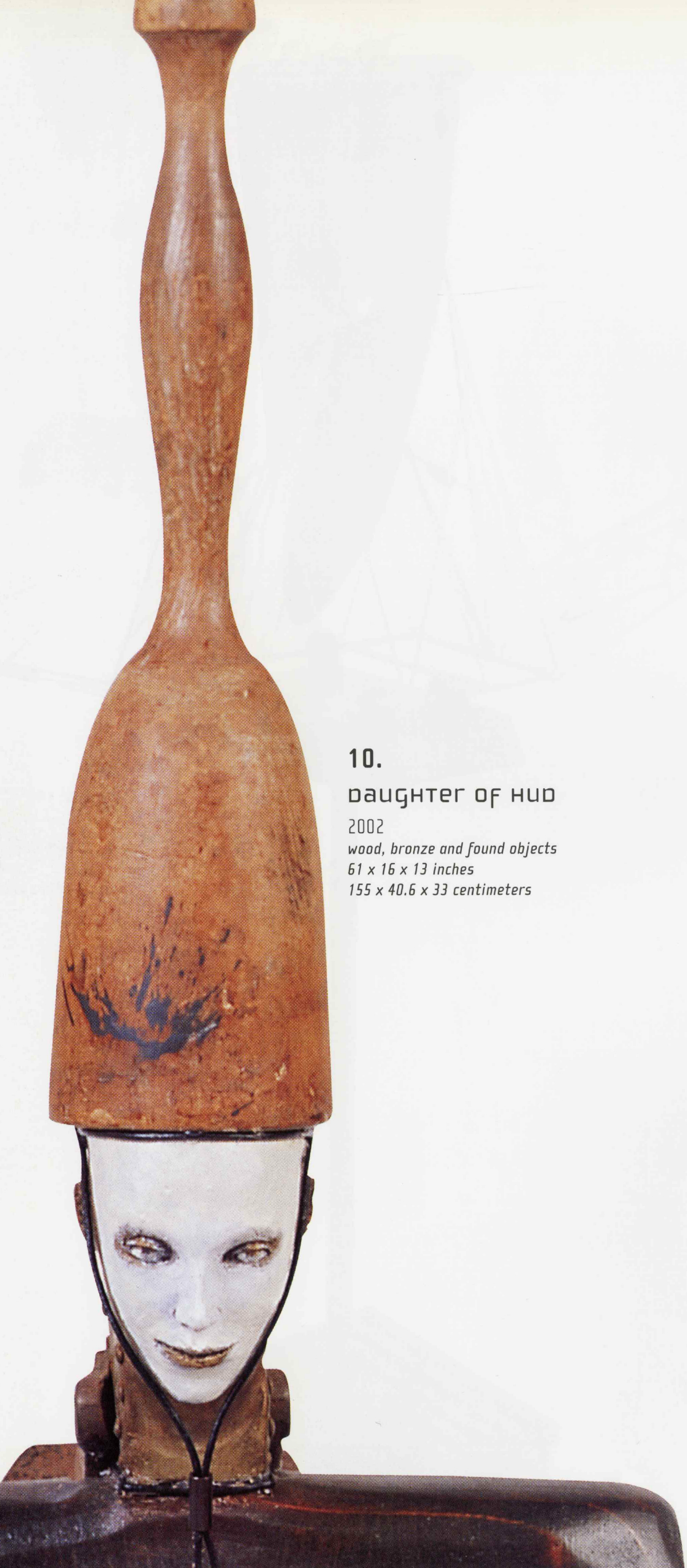
9.

explorers (61 WITH WINgS)

2002

wood, steel and found objects
56 x 51 x 16 inches
142.3 x 129.5 x 40.6 centimeters



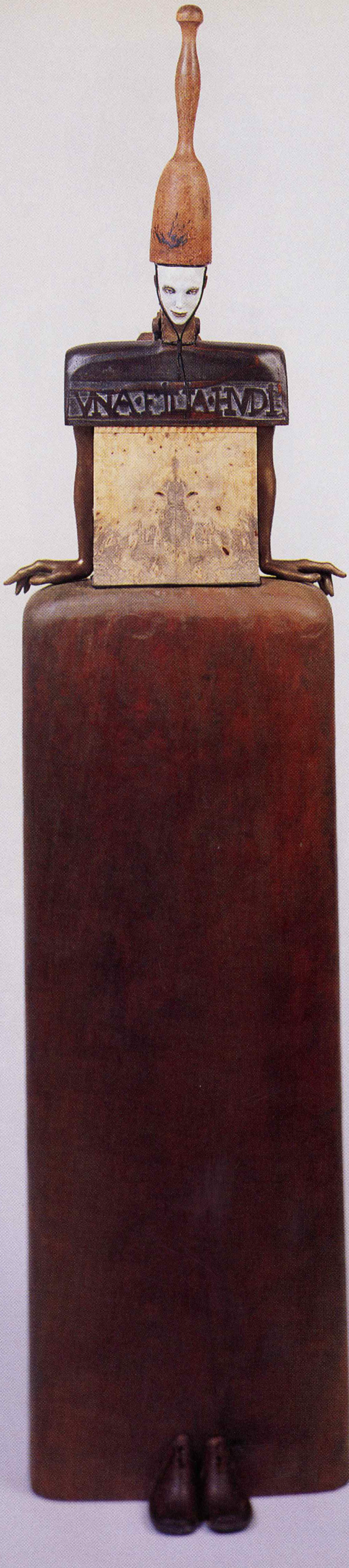


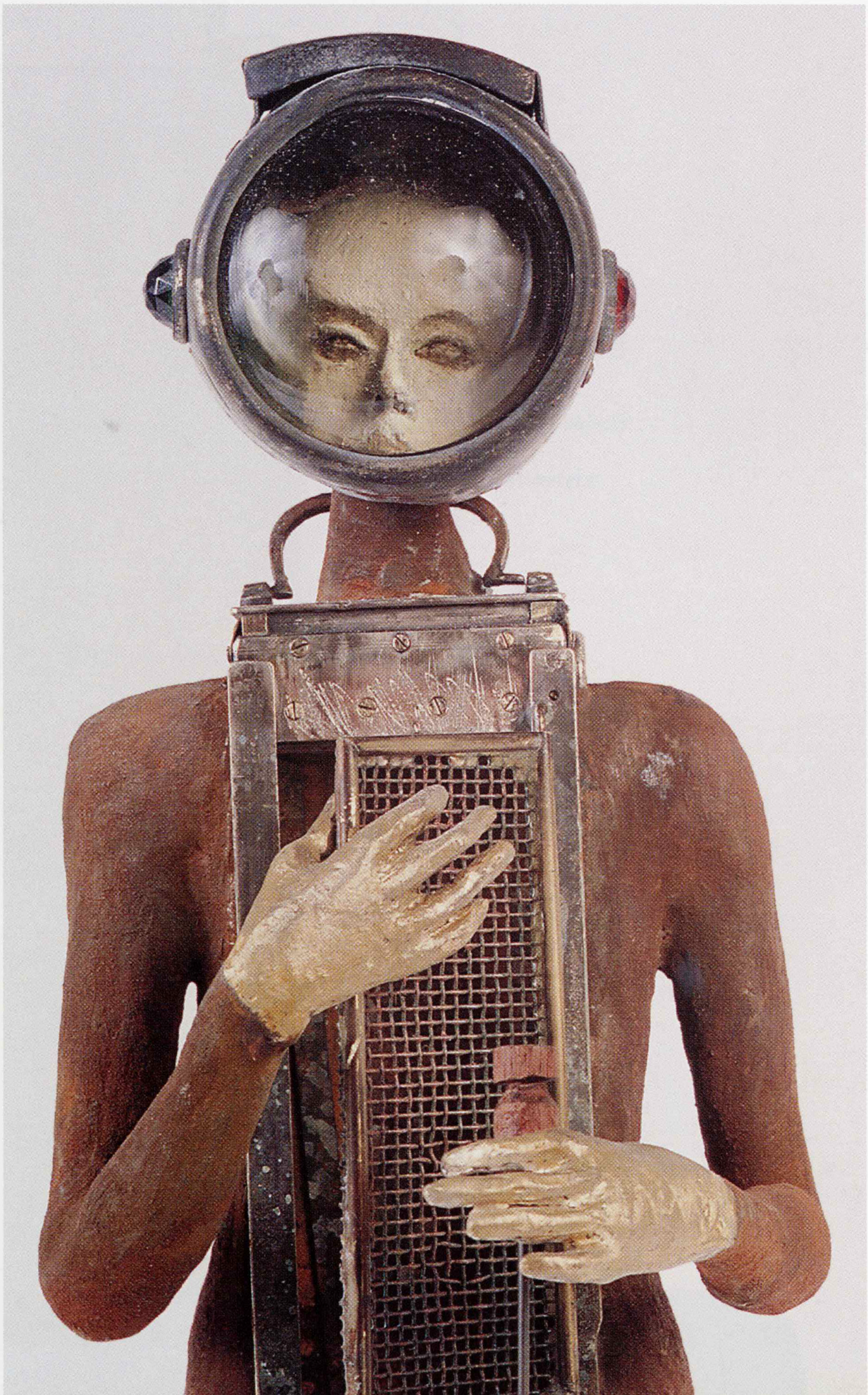
10.

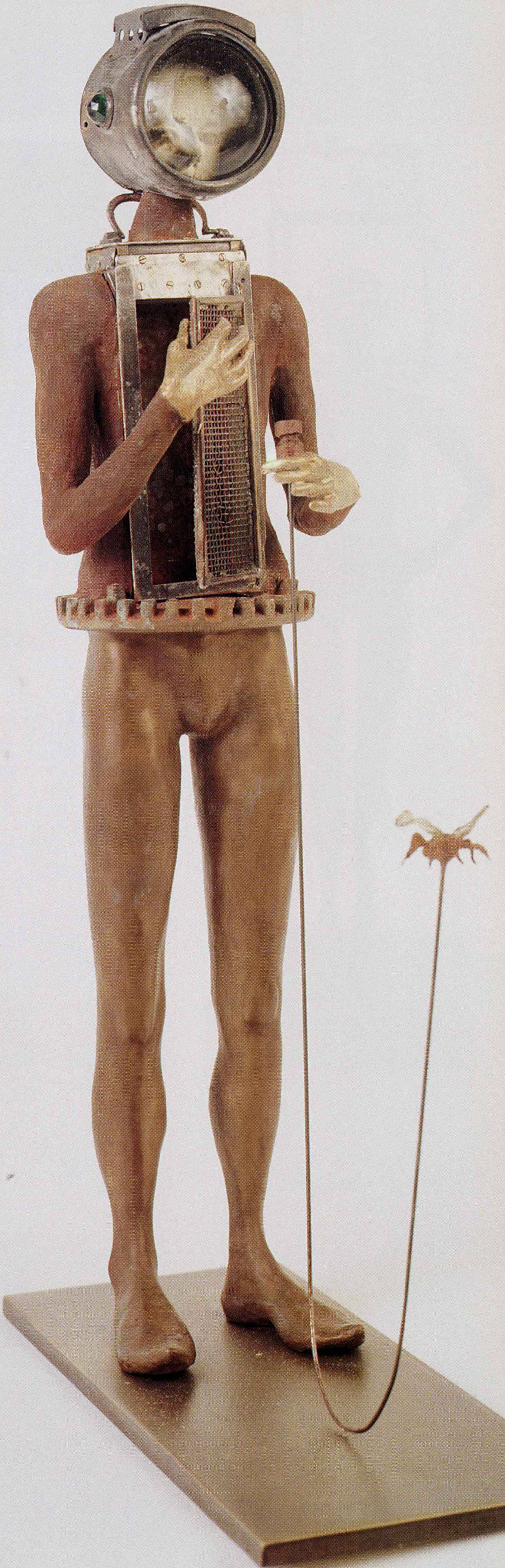
DAUGHTER OF HUD

2002

wood, bronze and found objects
61 x 16 x 13 inches
155 x 40.6 x 33 centimeters


VNA·FILIA·HVDI

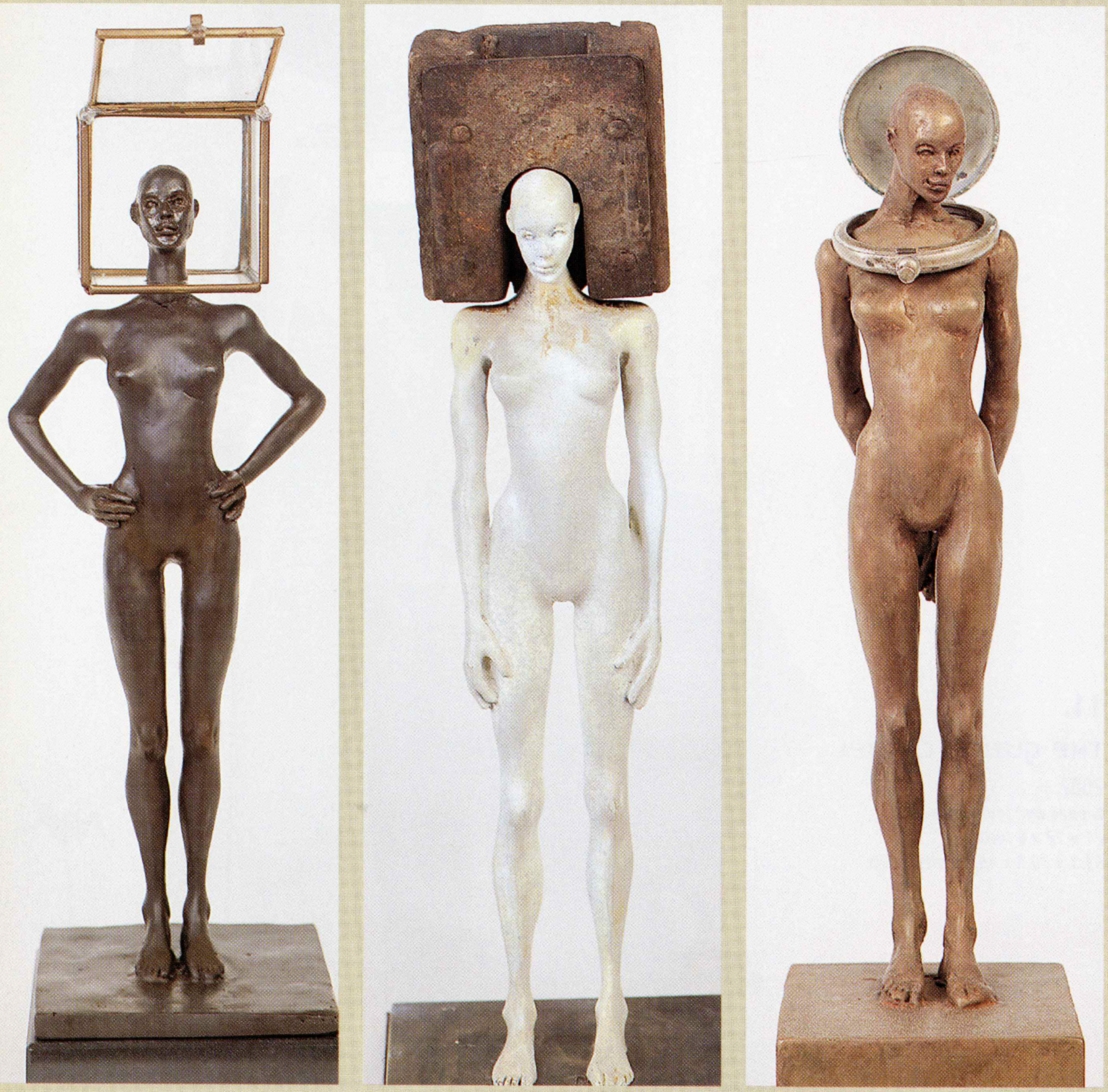




11.

THE GUIDE, CSEPEL

2002
bronze and found objects
21 x 12 x 6 inches
53.3 x 30.5 x 15.3 centimeters



12.

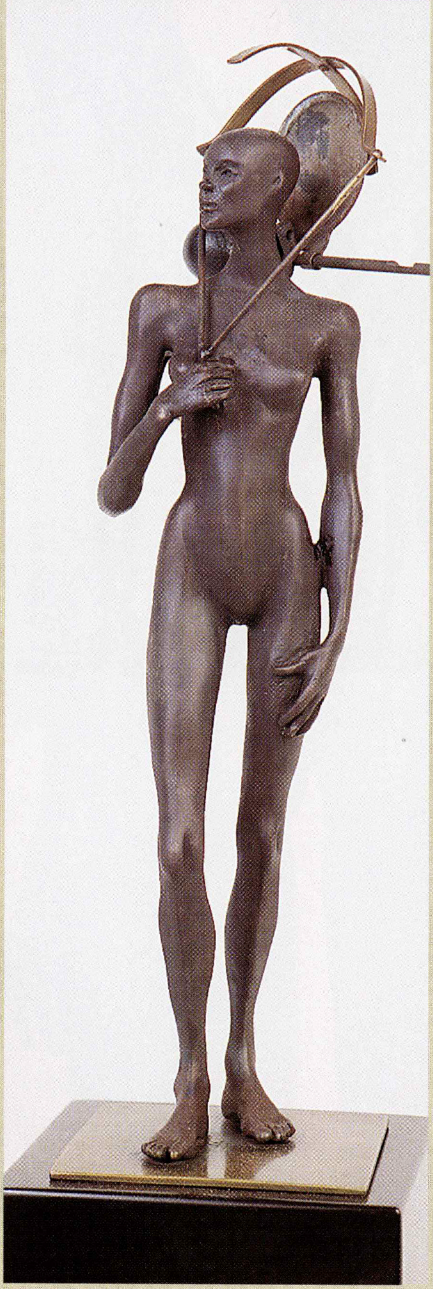
Instant Enlightenment Kits

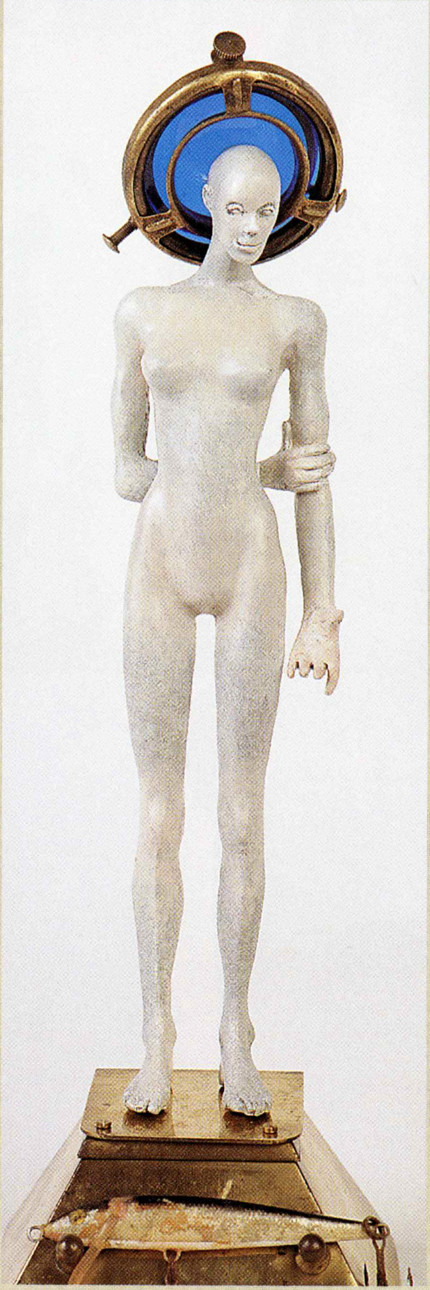
2002

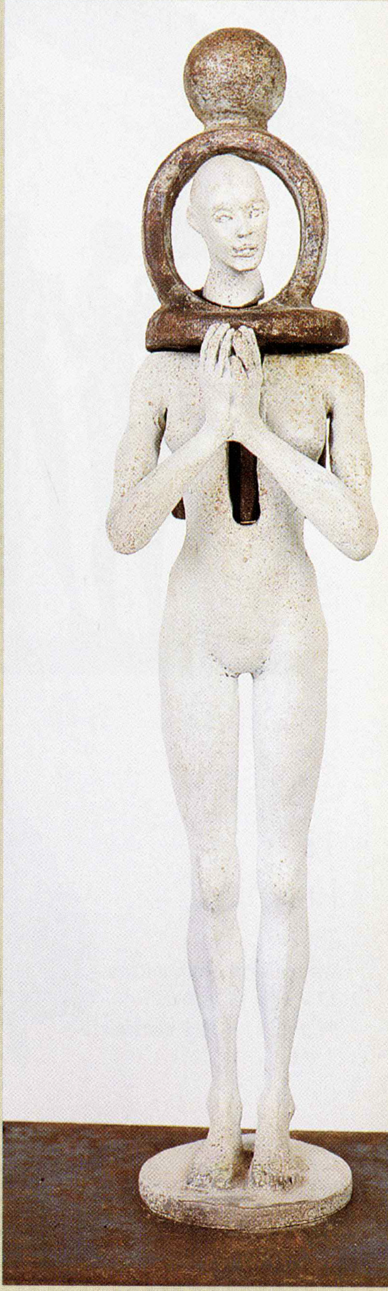
a. Glass Box
bronze and glass
14 x 5 x 4 inches
35.6 x 12.7 x 10.2 centimeters

b. A Case for My Ideas
bronze, wood and found object
13 x 4 x 4 inches
33 x 10.2 x 10.2 centimeters

c. Timer
bronze and found object
15 x 4 x 4 inches
38.1 x 10.2 x 10.2 centimeters



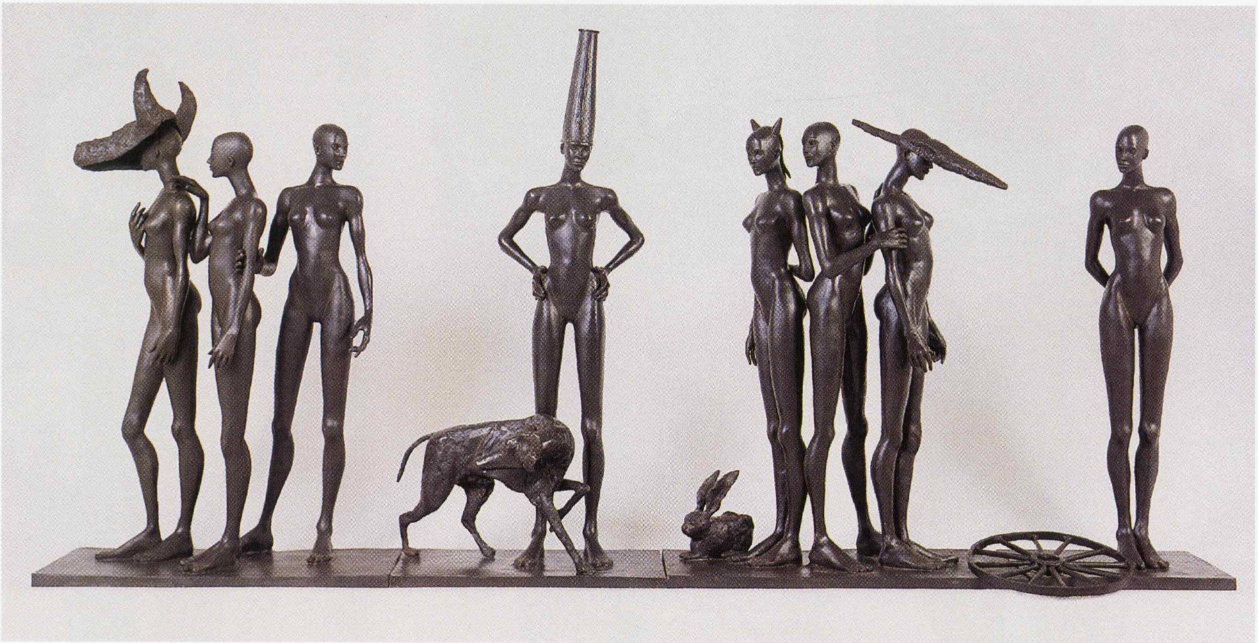




d. **Receiver**
bronze and found object
16 x 5 x 4 inches
40.6 x 12.7 x 10.2 centimeters

e. **Fisher of Men**
bronze and mixed media
14 x 5 x 5 inches
35.6 x 12.7 x 12.7 centimeters

f. **Fenced Figure**
bronze and found object
14 x 7 1/2 x 5 1/2 inches
35.6 x 19 x 14 centimeters

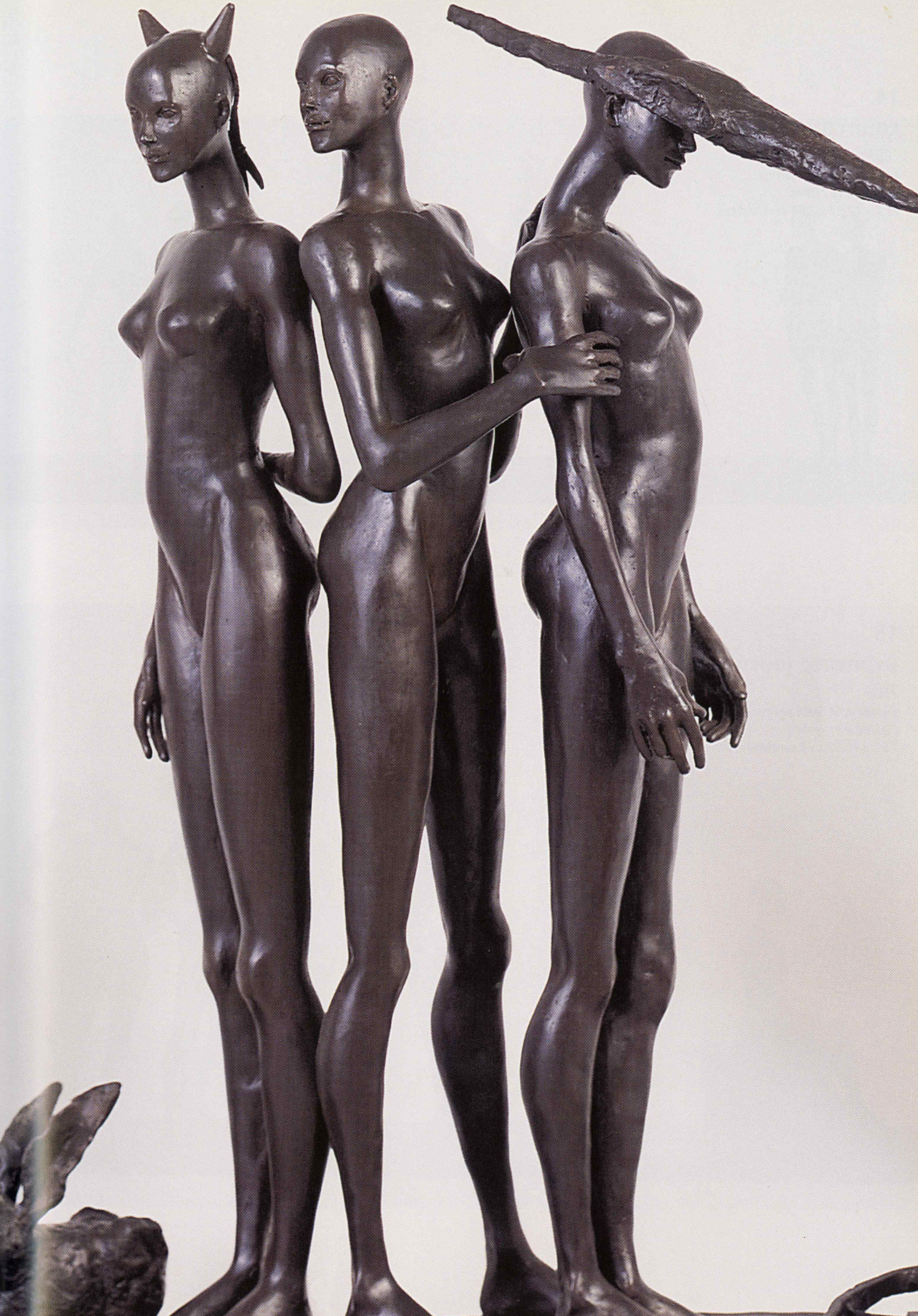


13.

journey

2002

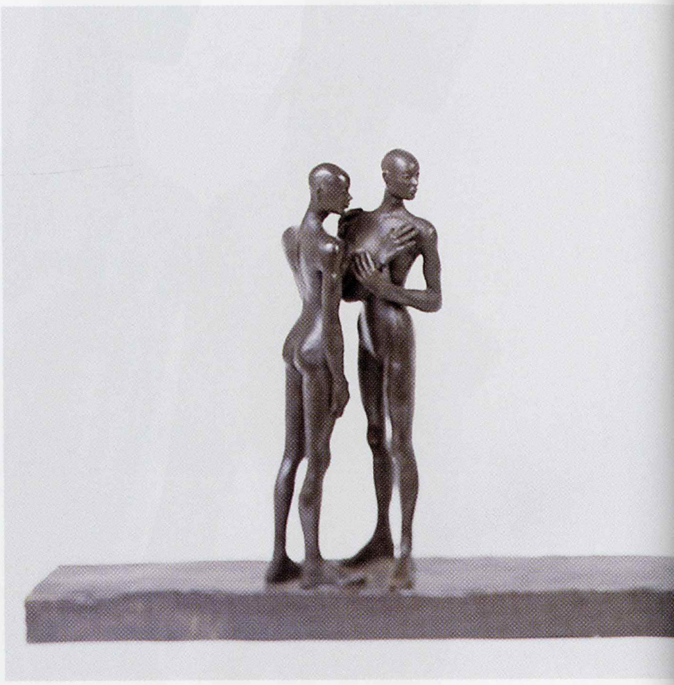
bronze with black patina
37 x 79 x 14 inches
94 x 200.7 x 35.6 centimeters



14.

COUNTING MY BLESSINGS

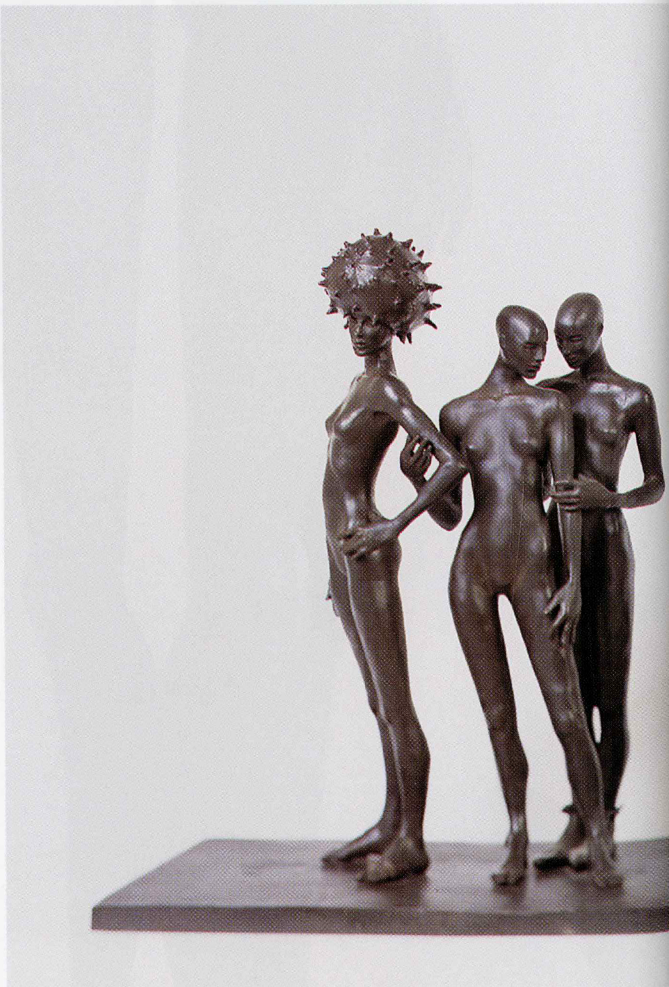
2002
bronze with black patina
28 x 68 x 10 inches
71.1 x 172.7 x 25.4 centimeters

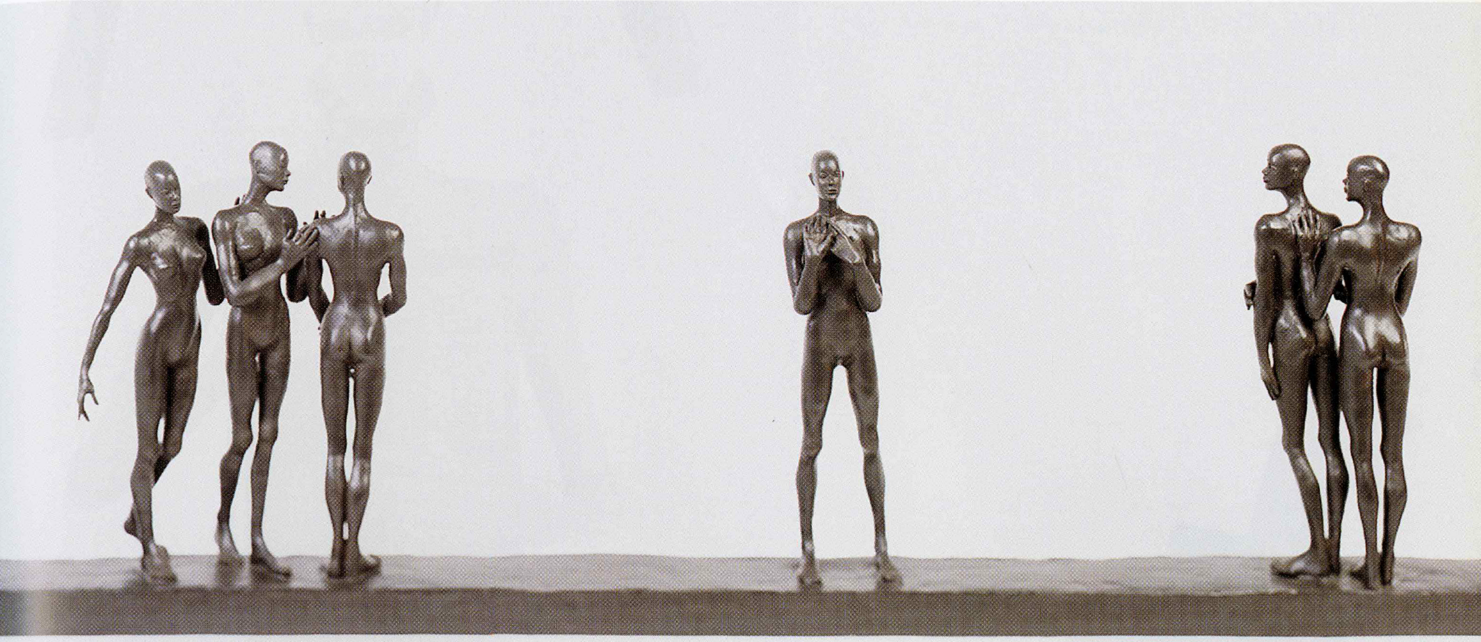


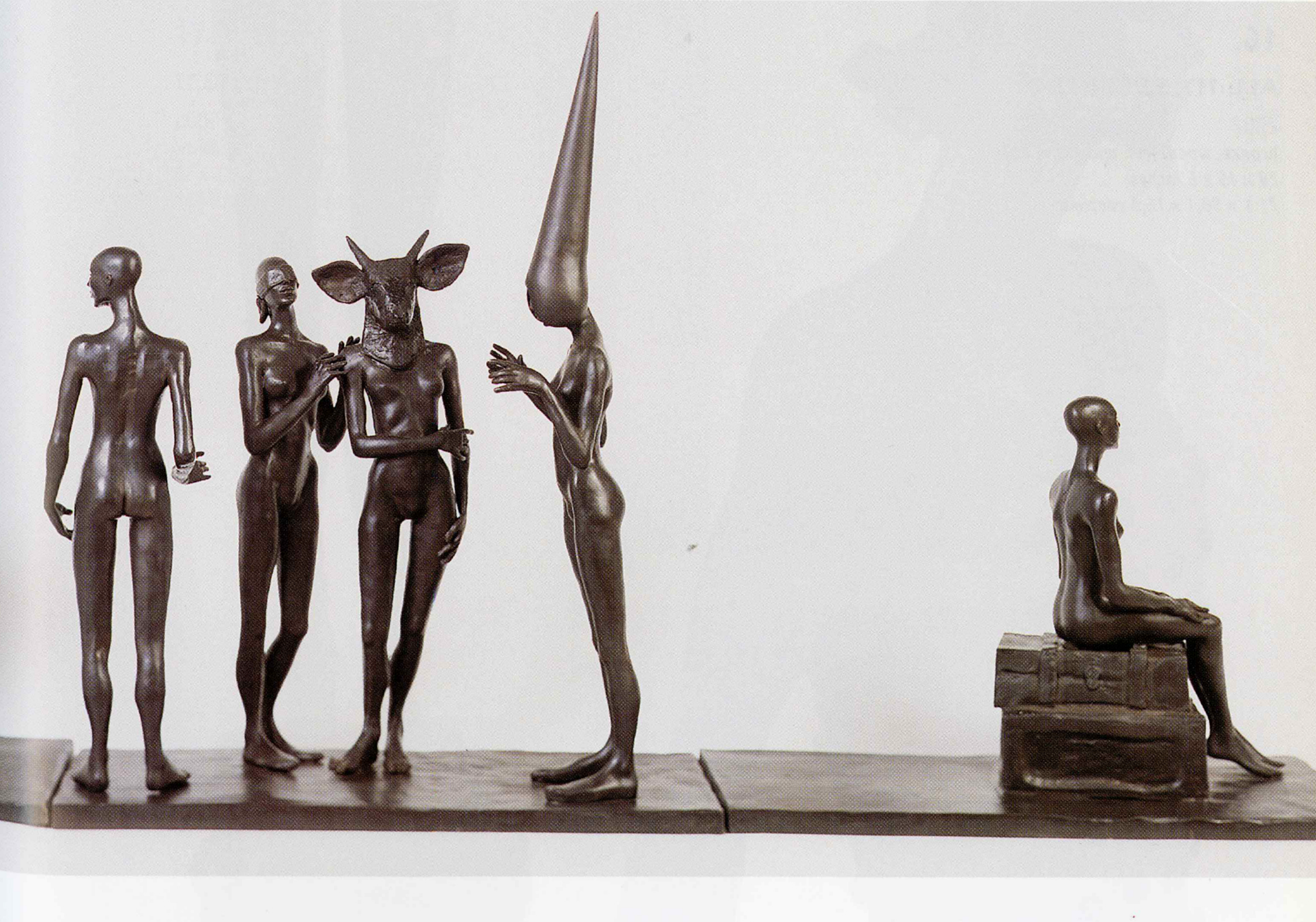
15.

HYPNOTIC JOURNEY

2002
bronze with black patina
28 x 68 x 11 inches
71.1 x 172.7 x 28 centimeters





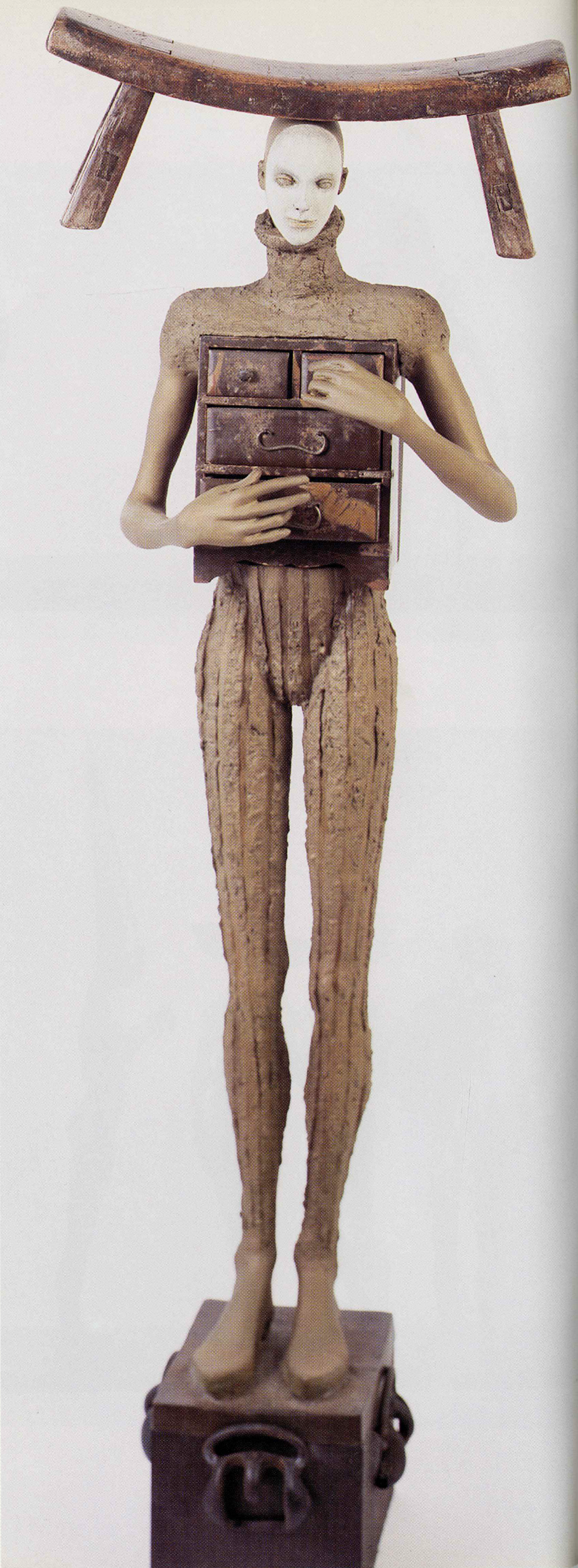


16.

ALL MY SECRETS

2002

bronze, wood, iron and found objects
28 x 15 x 6 inches
71.1 x 38.1 x 15.3 centimeters



17.

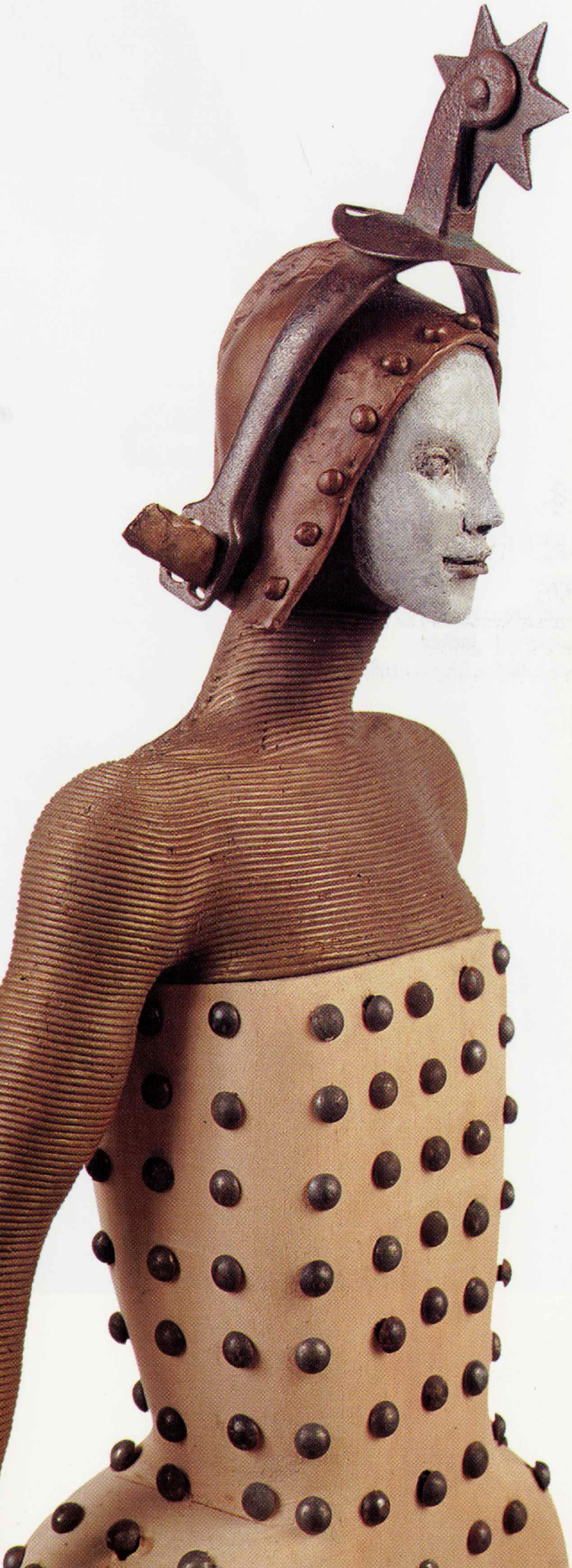
IRON VEST

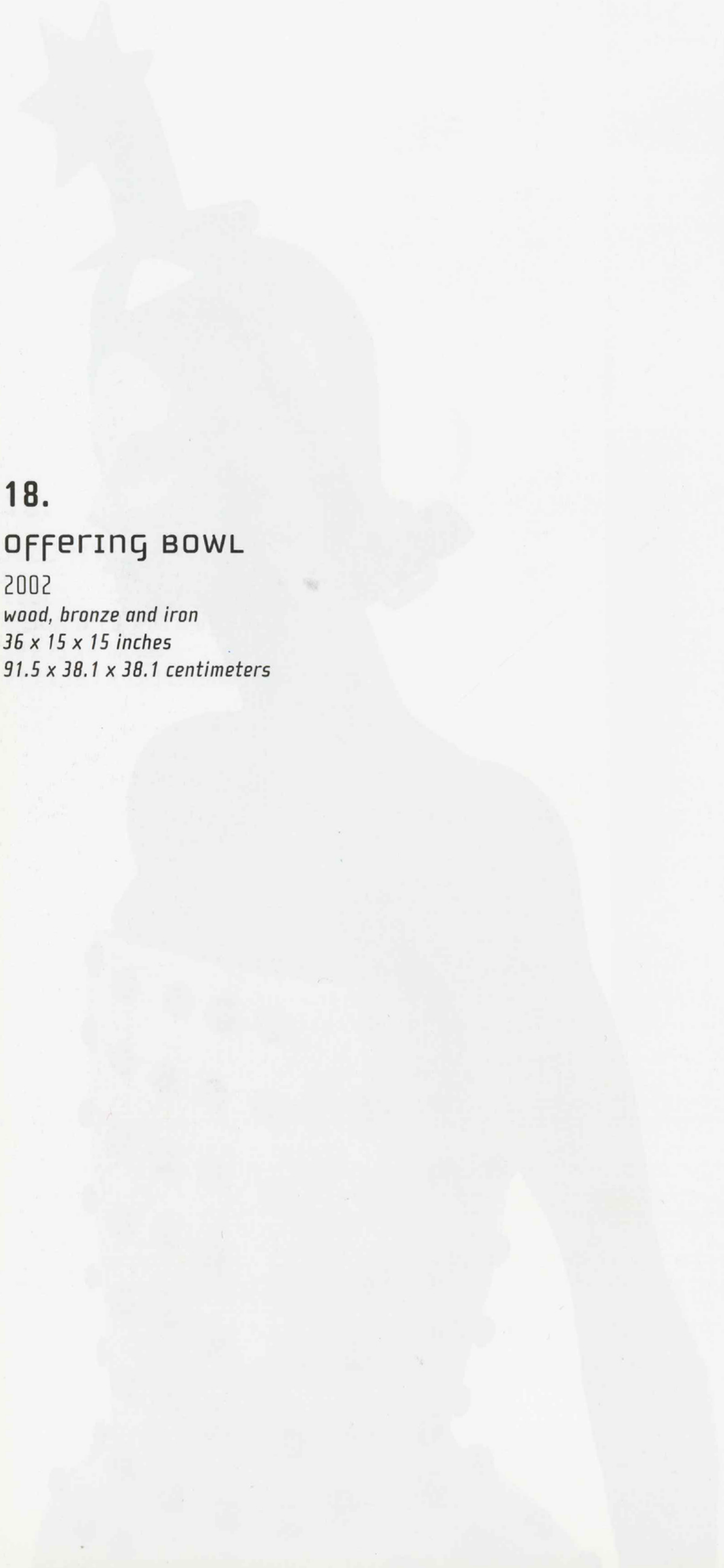
2002

wood, bronze and iron

62 x 12 x 8 inches

157.5 x 30.5 x 20.3 centimeters



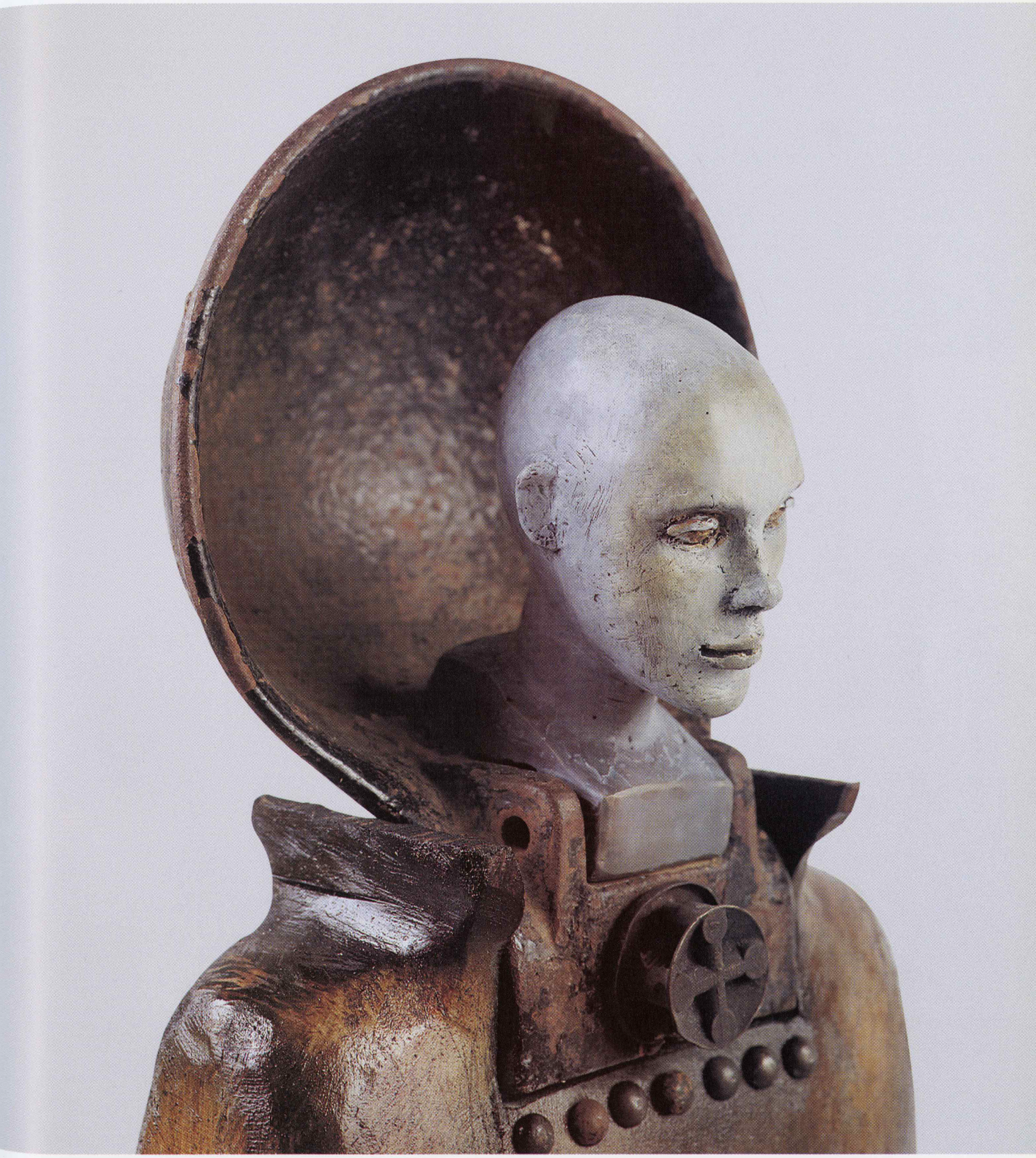


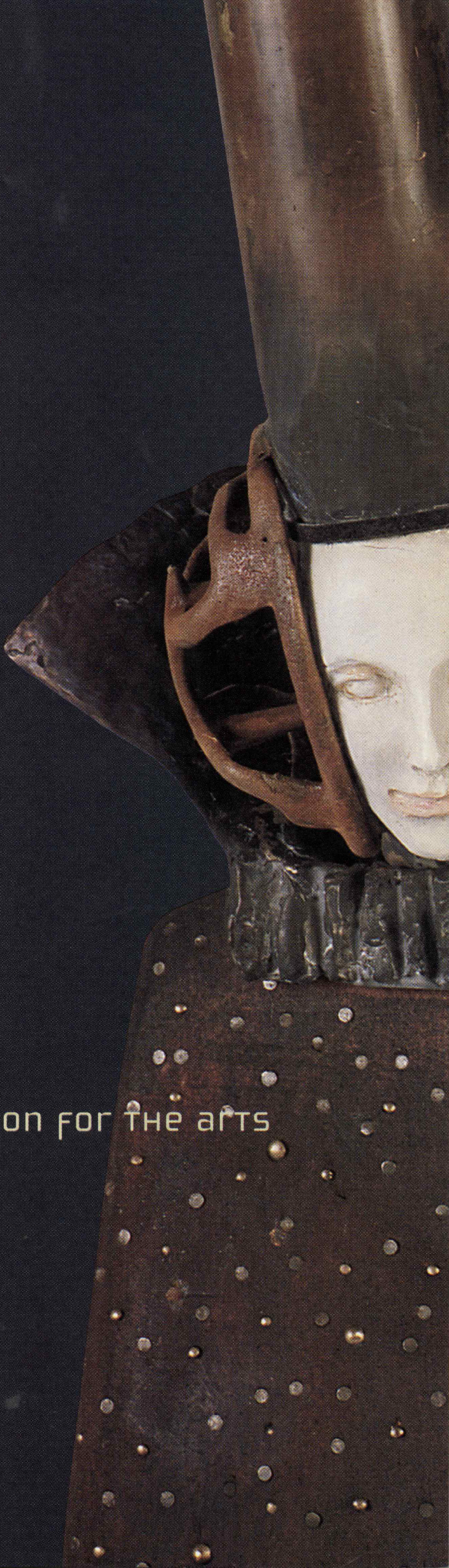
18.

offering BOWL

2002

wood, bronze and iron
36 x 15 x 15 inches
91.5 x 38.1 x 38.1 centimeters





uruguay cultural foundation for the arts

october 9 - november 5 2002

21.

FALSE BISHOP

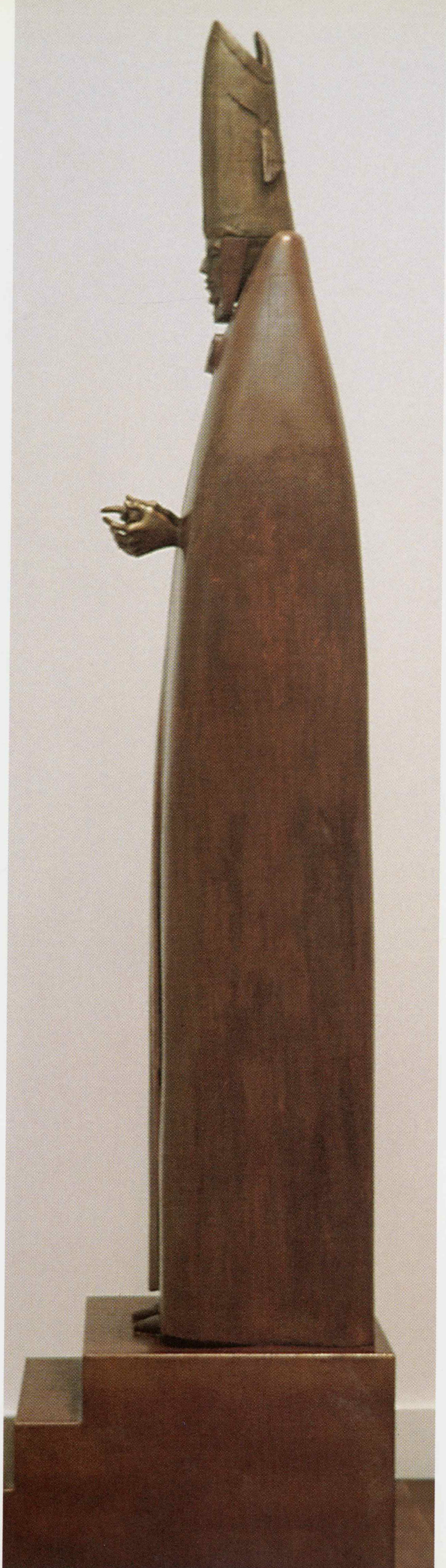
(MOTHER SUPERIOR)

1997

wood and bronze

74 x 19 x 16 inches

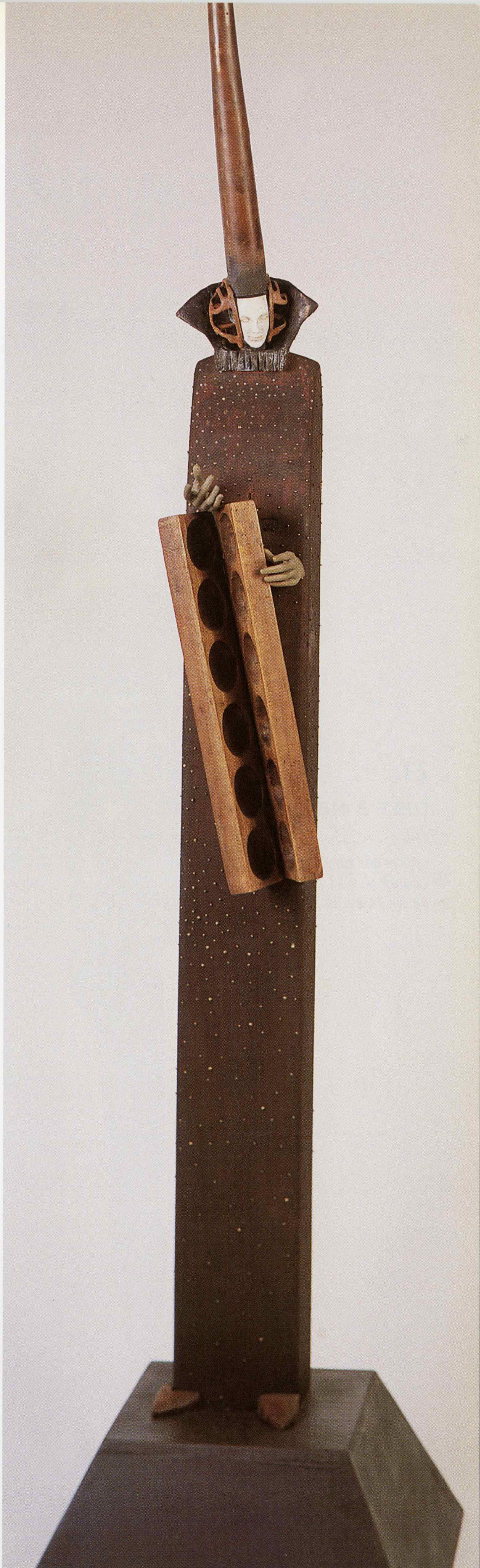
187.9 x 48.3 x 40.6 centimeters



22.

FLOWER LADY

2002
wood, bronze and iron
78 x 23 x 20 inches
198.2 x 58.4 x 50.8 centimeters



23.

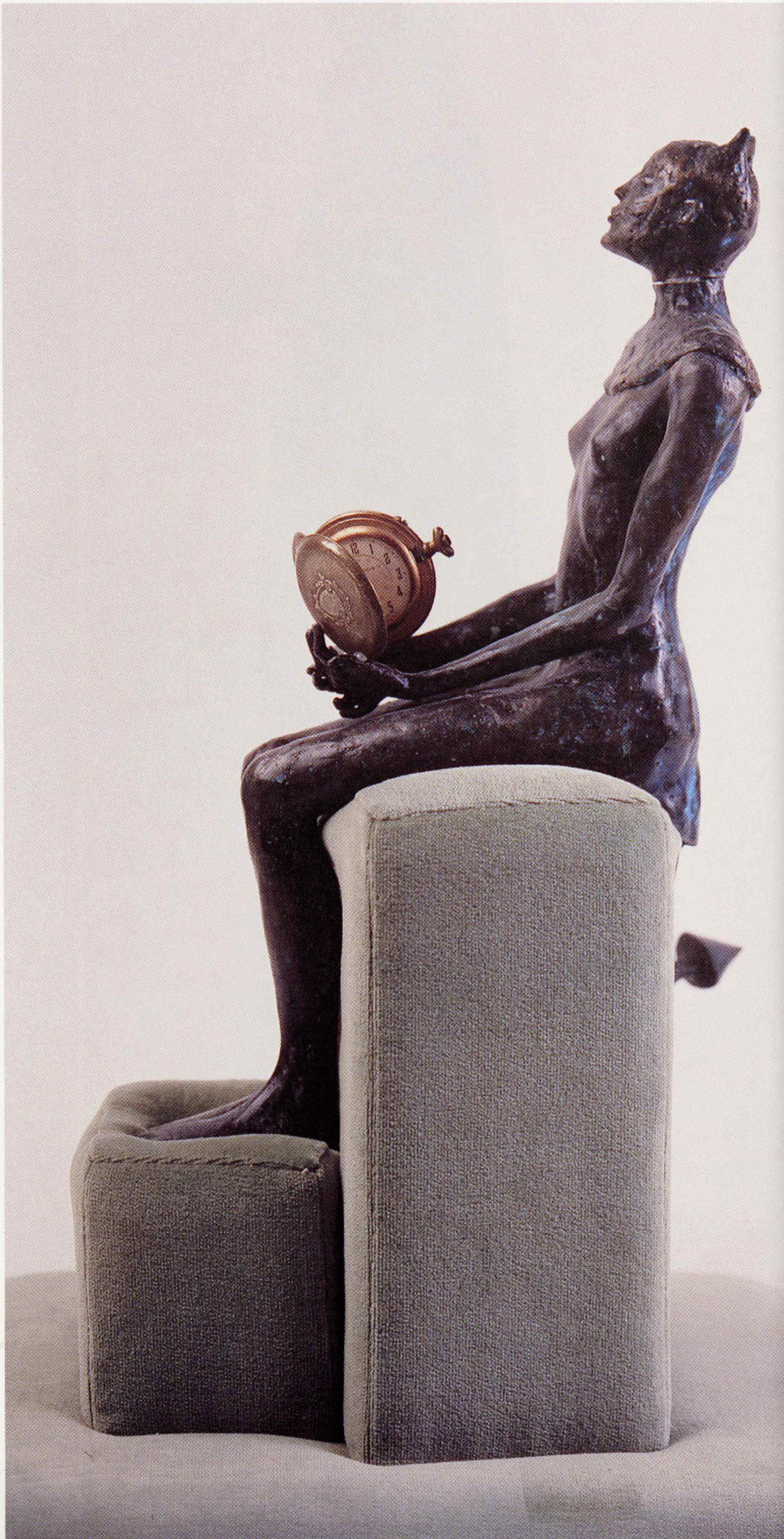
just a matter of time

1999

bronze and acrylic

22 x 11 1/2 x 13 1/2 inches

58.5 x 29.2 x 34.3 centimeters

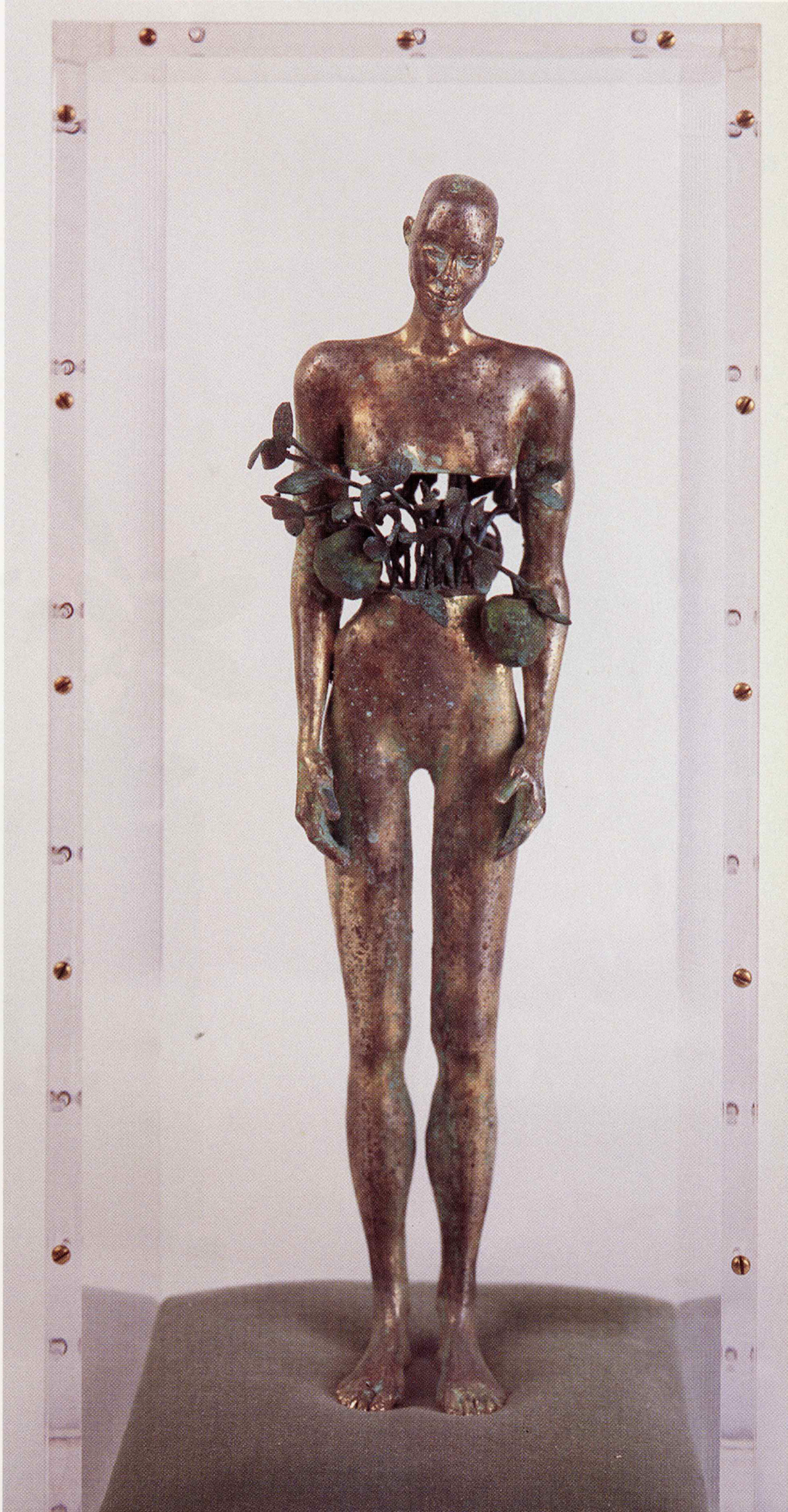


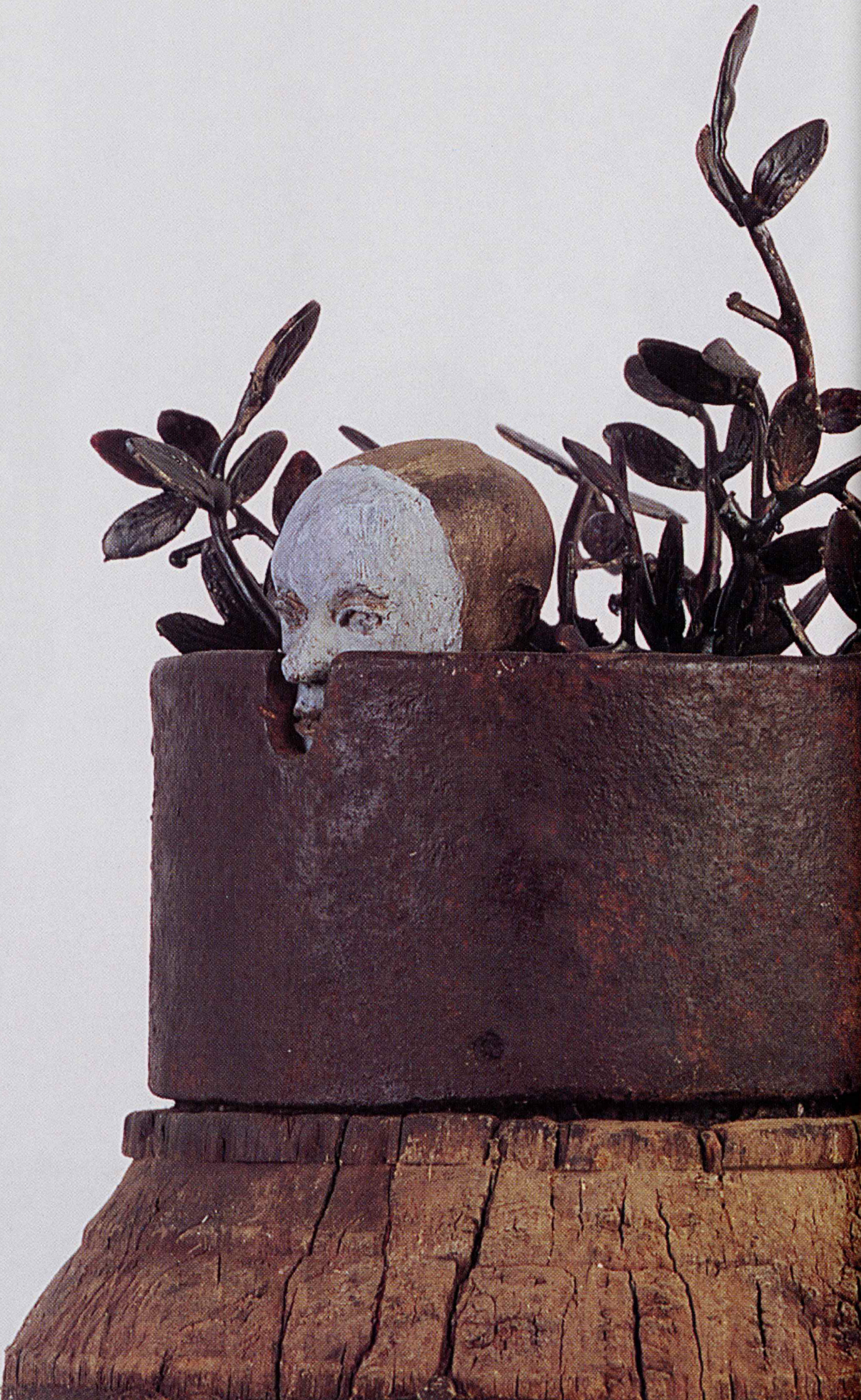
24.

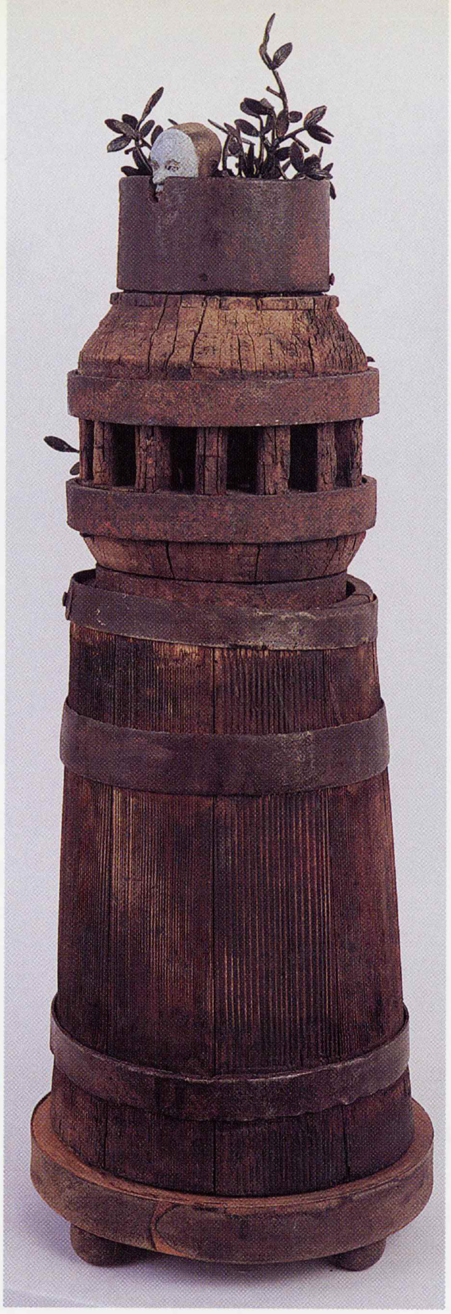
FIGURE WITH APPLES

1999

gold plated bronze and acrylic
17 x 7 1/2 x 8 1/2 inches
43.2 x 19 x 21.6 centimeters



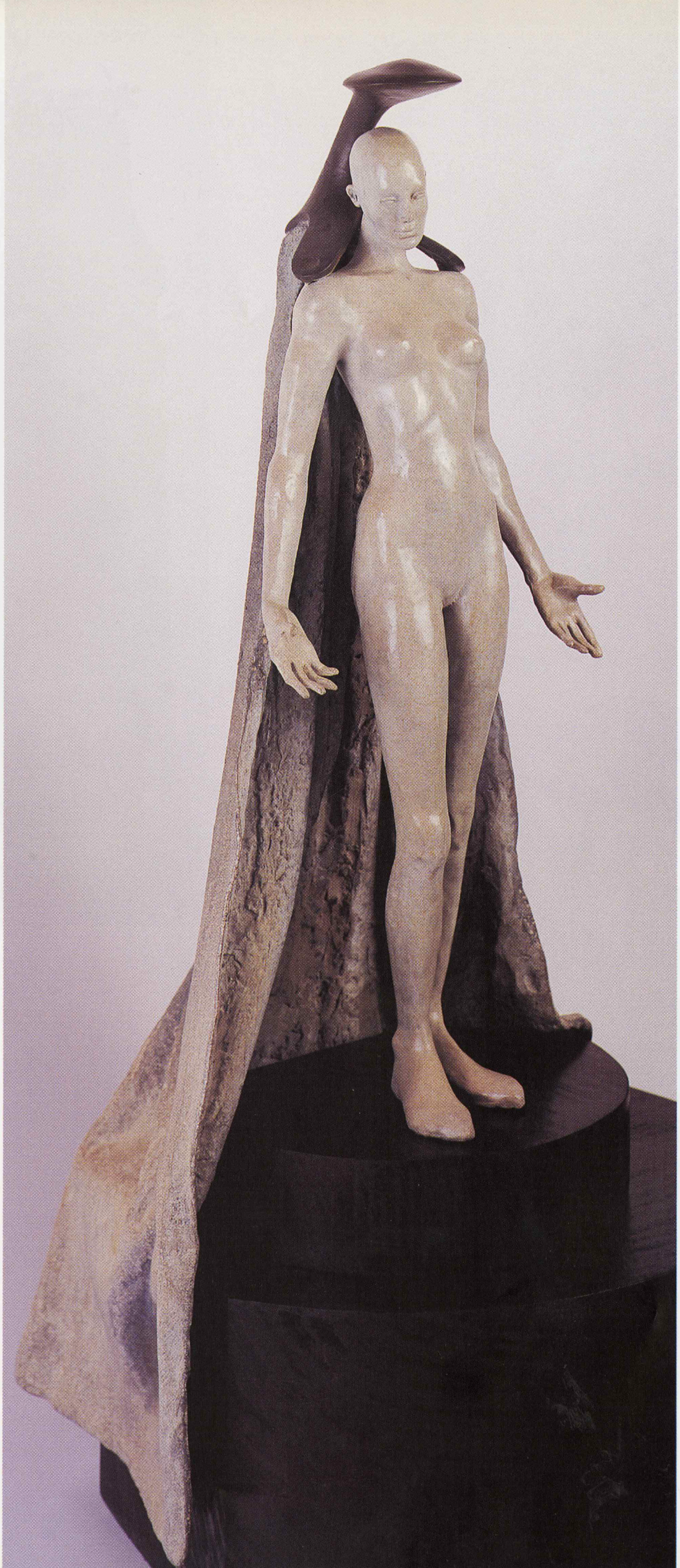




25.

vessel

2001
bronze, wood and iron
24 1/2 x 8 x 8 inches
62.2 x 20.3 x 20.3 centimeters



26.

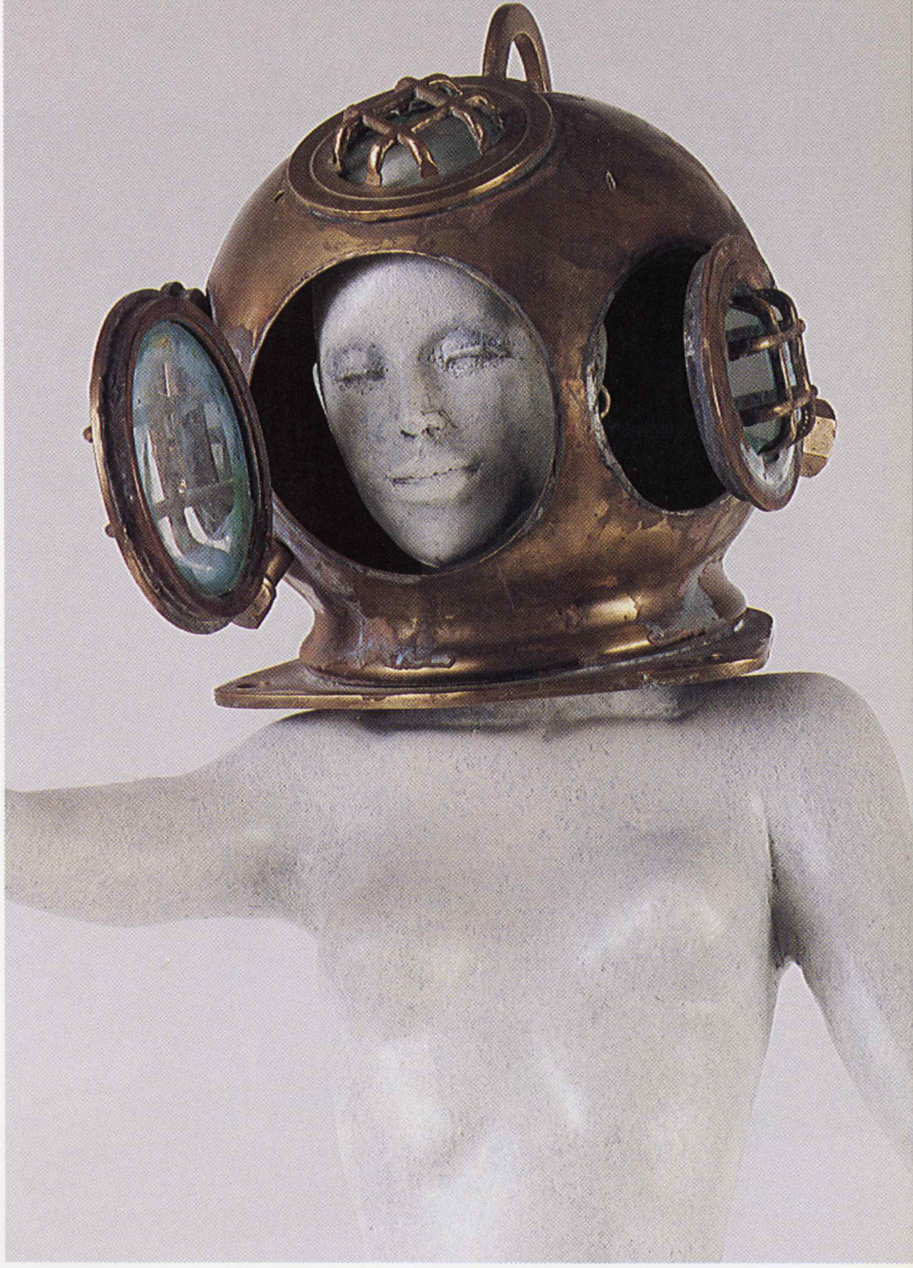
THE BRIDE

2001

bronze and wood

32 1/2 x 17 1/2 x 15 inches

82.5 x 44.5 x 38.1 centimeters



27.

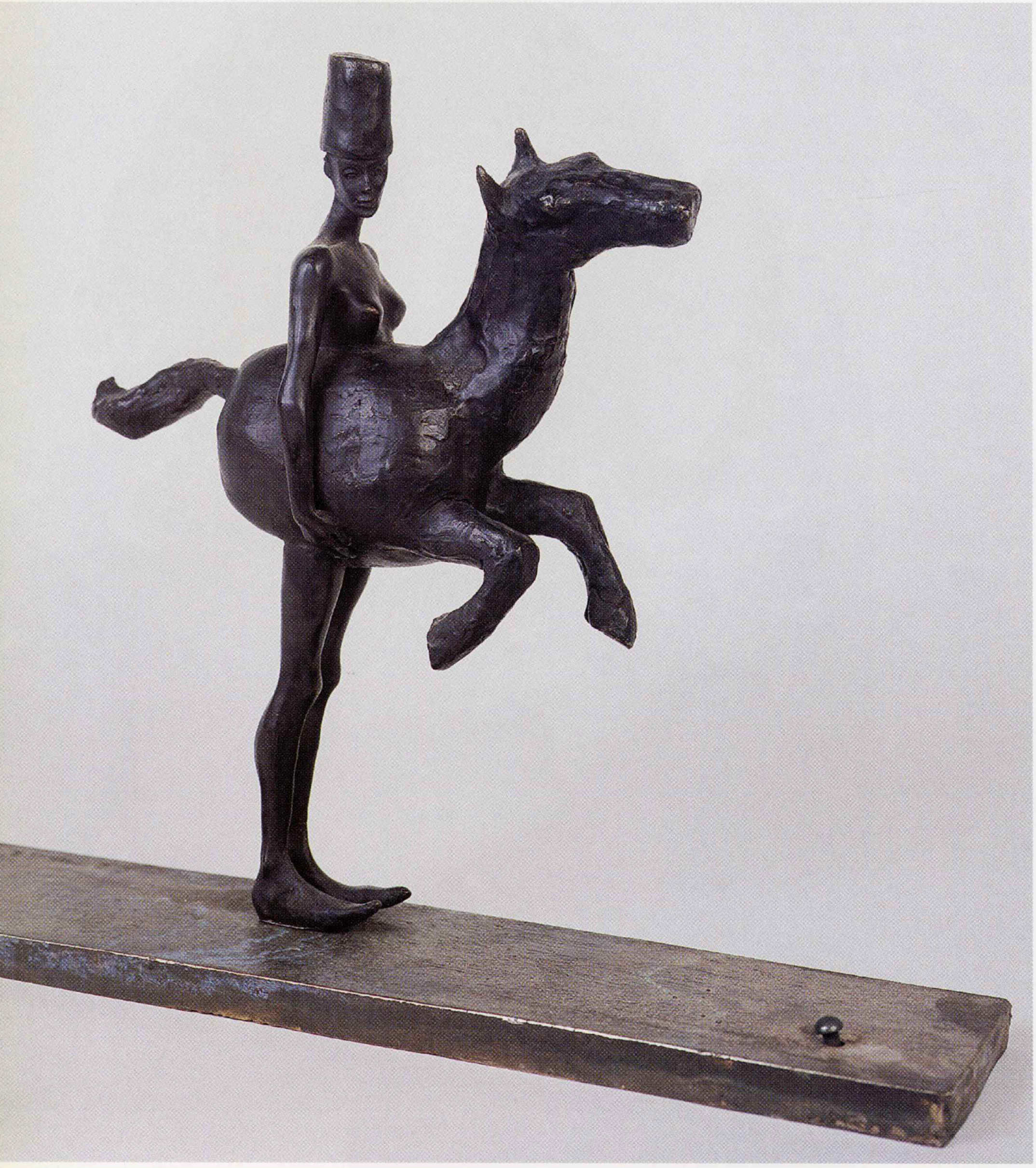
underwater dream

2002

bronze and found objects

35 x 16 x 14 inches

89 x 40.6 x 35.6 centimeters



28.

ceremonial horse

2001

bronze

13 x 16 x 4 inches

33 x 40.6 x 10.2 centimeter

29.

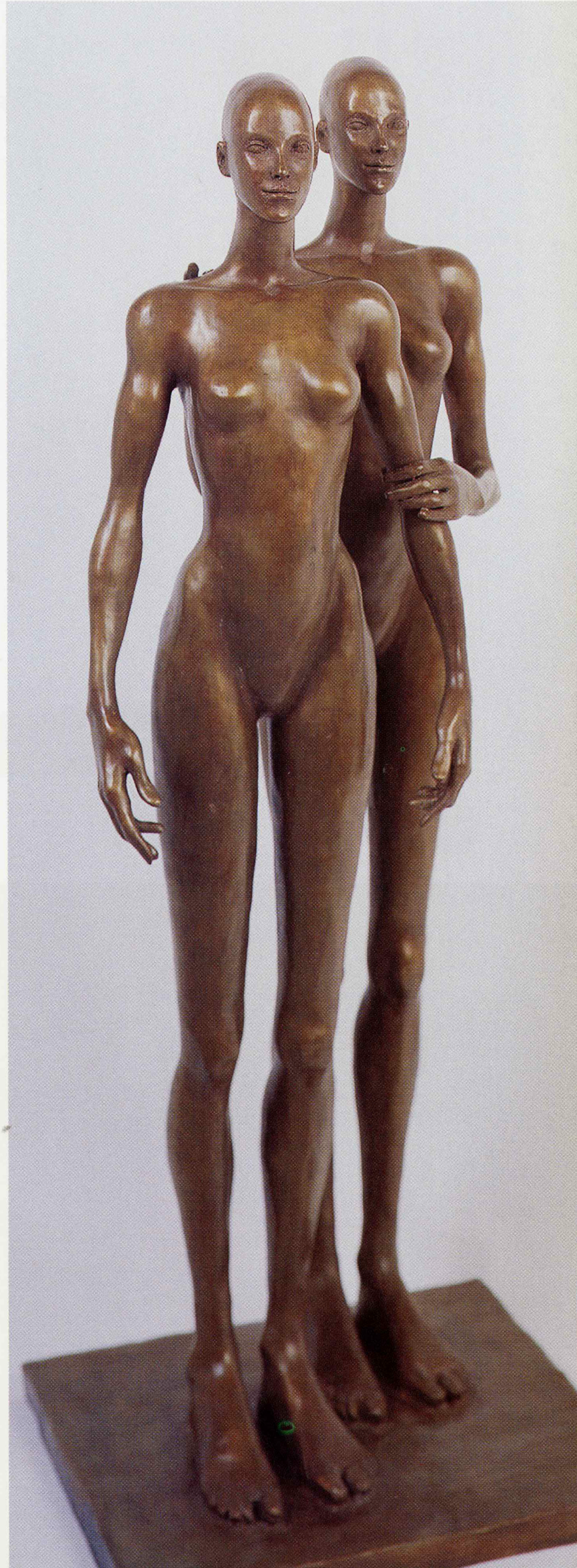
TWO FIGURES

2001

bronze

32 x 13 x 11 inches

81.3 x 33 x 28 centimeters

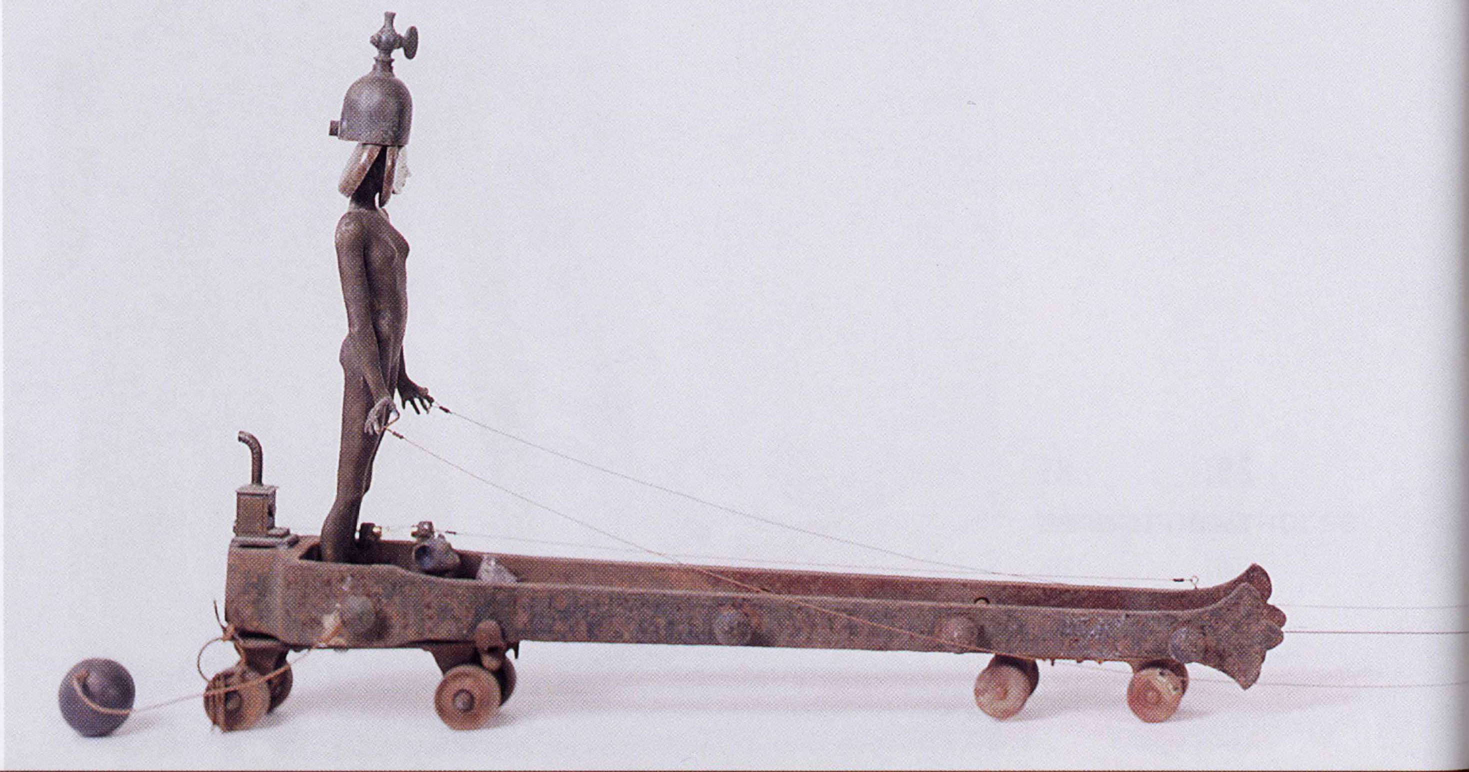


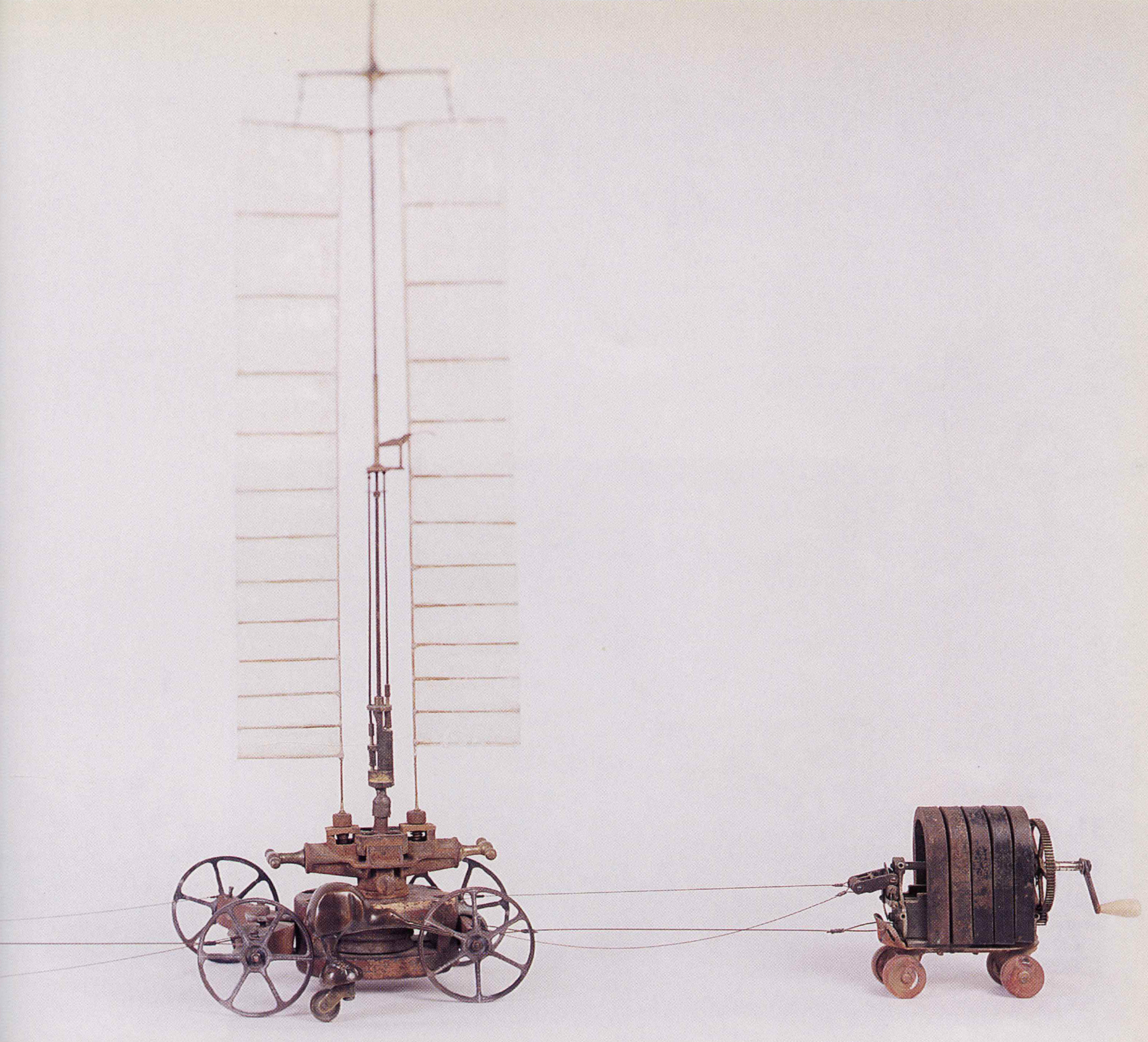
30.

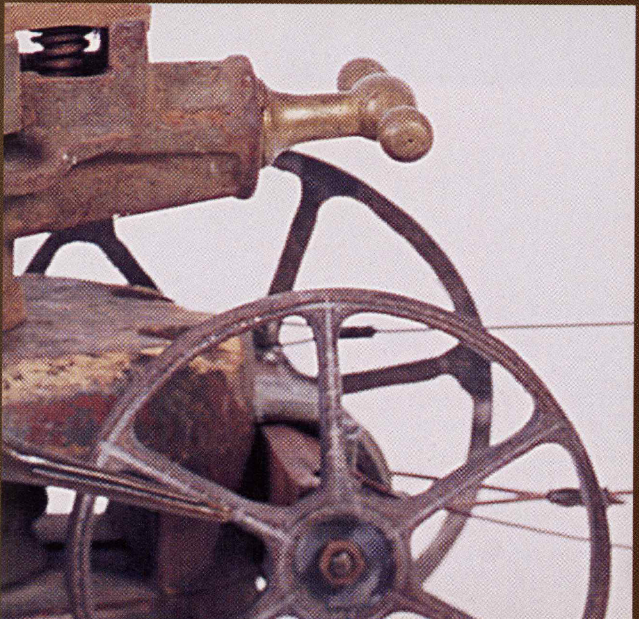
KIWI

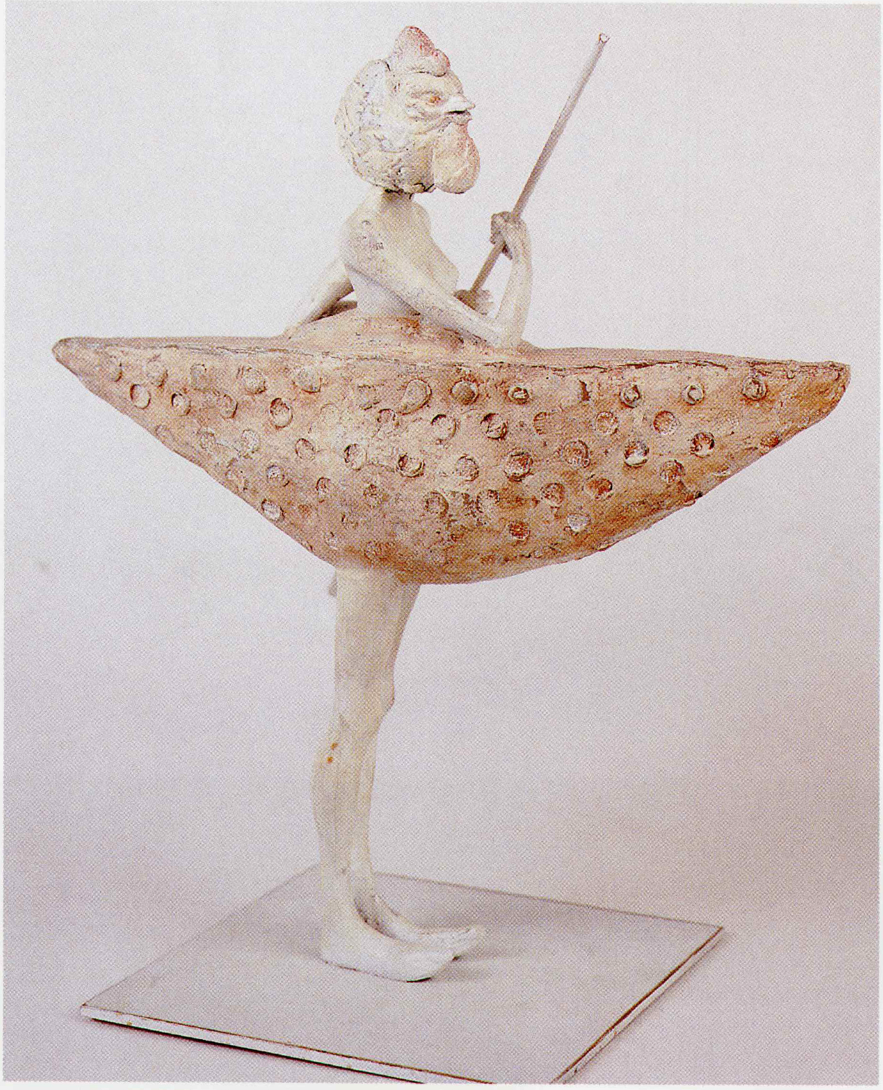
1999

bronze, wood, steel, fabric and resin
37 1/2 x 83 x 8 inches
95.3 x 210.8 x 20.3 centimeters









31.

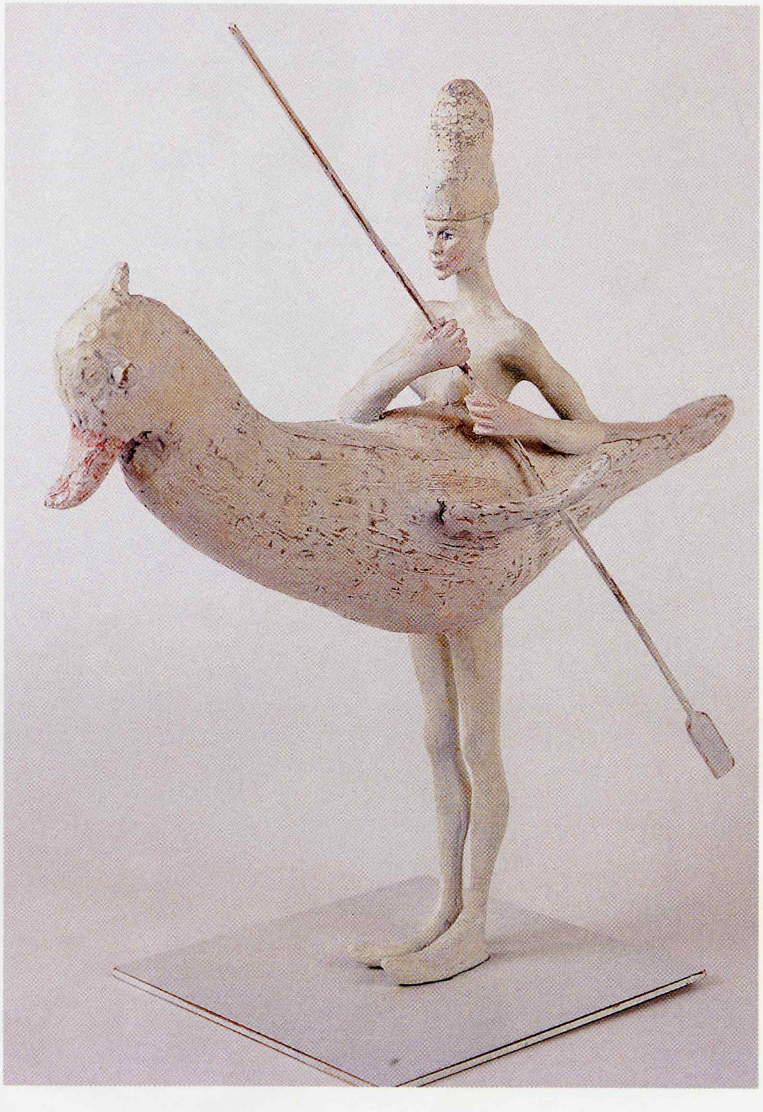
WHITE BOAT I

2001

bronze

13 x 12 x 6 inches

33 x 30.5 x 15.3 centimeters



32.

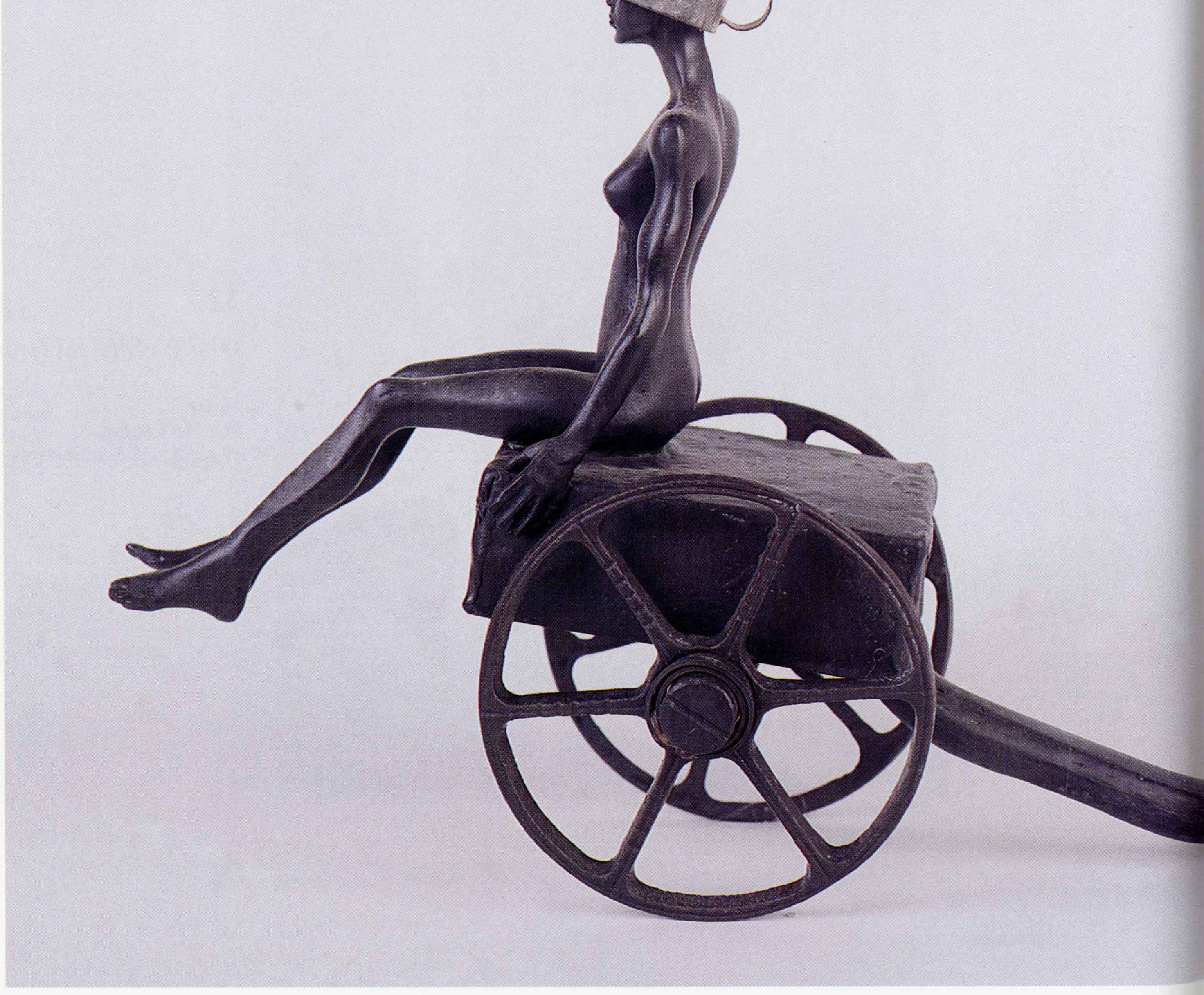
WHITE BOAT II

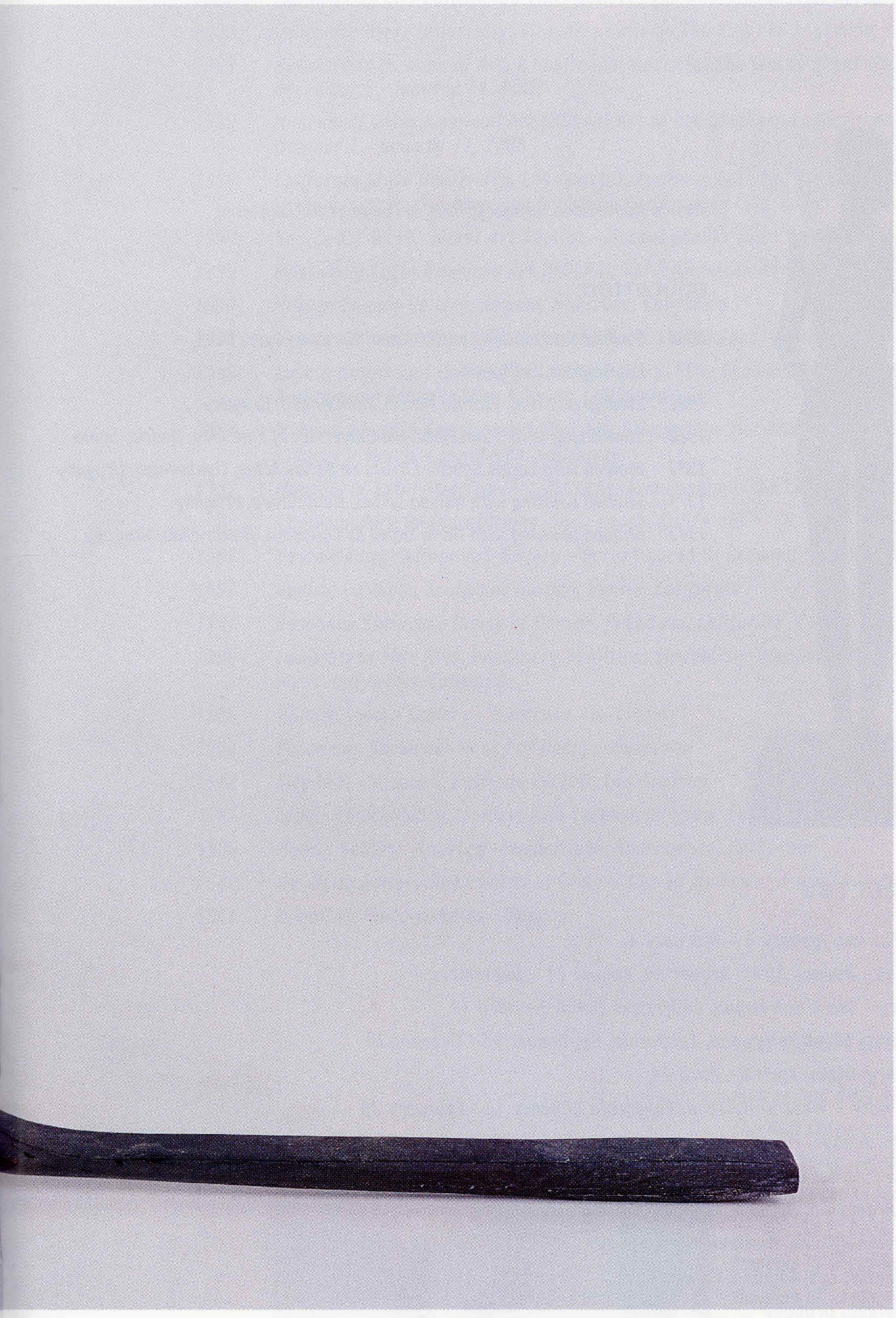
2001

bronze

11 x 10 x 6 inches

28 x 25.4 x 15.2 centimeters





33.

WAITING

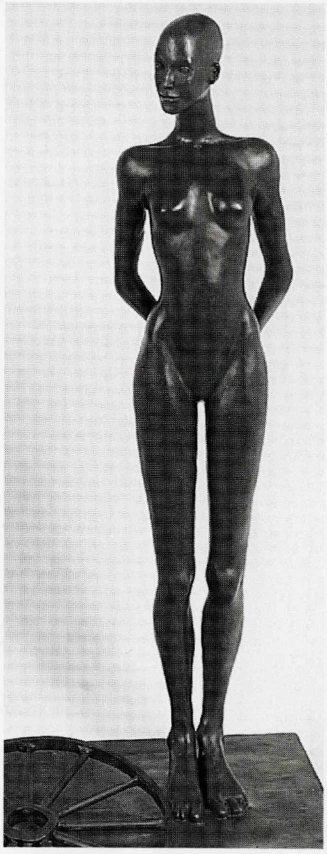
2001

bronze and tin

11 x 12 x 4 inches

28 x 30.5 x 10.2 centimeters

EXHIBITIONS AND SELECTED BIBLIOGRAPHY



Born in Montevideo, Uruguay; lives in Los Angeles, California

EDUCATION

1990	*Studied Goldsmithing with Michael Norman Bayes, UCLA, Los Angeles, California*
1982	*Studied painting, Vicente Martin, Montevideo, Uruguay*
1978	*Scholarship in Art, San Fernando University of Fine Arts, Madrid, Spain*
1977	*Studied with Carlos Sgarbi, Circulo de Bellas Artes, Montevideo, Uruguay*
1975	*Studied painting with Nelson Leites, Montevideo, Uruguay*
1972	*Studied painting with Maria Cardu de Callebaut, Montevideo, Uruguay*

SOLO EXHIBITIONS – SELECTED

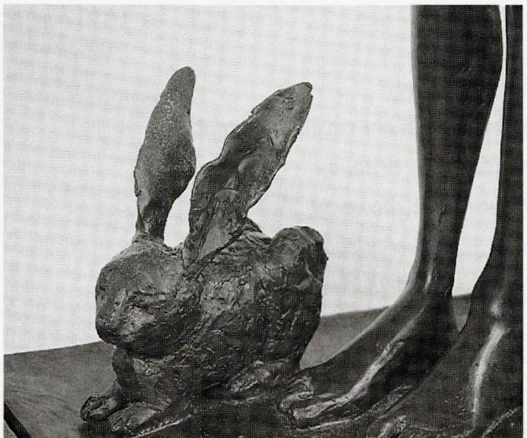
2002	*Praxis Gallery,* Coral Gables, *Florida, January 4 – February 4*
2001	*Praxis Gallery,* Barcos y Sirenas *- Buenos Aires, Argentina, August 24 – September 4*
2001	*Louis Stern Fine Arts, Escultura – West Hollywood, California, March 3 - April 14*
1999	*Louis Stern Fine Arts,* New Work *– West Hollywood, California, September 16 - October 30*
1999	*Praxis Gallery, Buenos Aires, Argentina, April 6 - April 24*
1998	*Louis Stern Fine Arts,* Recent Work *– West Hollywood, California, January 13 - February 28*
1997	*Museo de Arte Americano de Maldonado, Montevideo, Uruguay*
1997	*Tirage Art Gallery,* Trilogy *- La Canada, California*
1996	*Praxis Gallery, Buenos Aires, Argentina, October 15 - November 6*
1996	*Figari Gallery, Ministry of Foreign Affairs, Montevideo, Uruguay*
1992	*UCLA, International Student Center, Los Angeles, California*
1985	*Casa de Teatro Gallery, Montevideo, Uruguay*
1985	*Cantegril Country Club, Punta del Este, Uruguay*
1980	*Amalfi Gallery, Punta del Este, Uruguay*
1978	*Zorrilla de San Martin Museum, Montevideo, Uruguay*
1978	*Cantegril Country Club, Punta del Este, Montevideo, Uruguay*

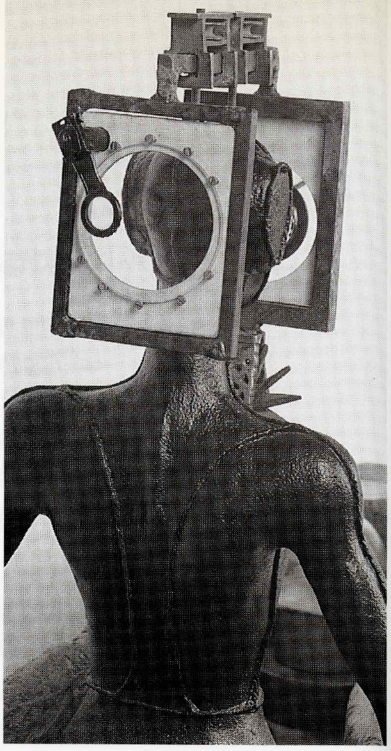
group exhibitions - selected

2000	*Museum of Contemporary Art, Los Angeles, MOCA Auction, April 29*
2000	*Los Angeles City College, Da Vinci Gallery,* The New Classicists, *March 1- April 6*
2000	*California State University, Fine Arts Gallery,* The Right to Assemble, *Los Angeles, January 31 - February 29*
1999	*Bakersfield Museum of Art,* A Subliminal Message: The Works of Laddie John Dill and Cecilia Miguez, *December 9 - January 14, 2000*
1999	*Museum of Latin American Art (MOLAA)* Art of the Southern Cone, *Argentina, Chile, Uruguay, October 1 - January 31, 2000*
1999	*California State University, Los Angeles, Luckman Gallery,* The Labyrinth of Multitude: Contemporary Latin American Artists in Los Angeles, *September 24 - November 6*
1999	*Venice Art Walk, Silent Art Auction - Docent Studio Tour, Venice, California*
1999	*Museum of Latin American Art (MOLAA),* Latin American Retablos, *Long Beach, California*
1998	*Village Square Gallery, Angels, Montrose, California*
1998	*Venice Art Walk, Silent Auction and Docent Studio Tour, Venice, California*
1998	*Loyola Marymount University, Laband Gallery,* "The Drawing Group" *An Emerging School of Los Angeles, California*
1997	*Museum of Latin American Art (MoLAA),* Dancing the Marvelously Real with Miguez and Camporeale, *January – March, Long Beach, California*
1997	*Museum of Latin American Art (MOLAA)-* Archangels in the Latin American Tradition, *Contemporary Interpretations, Long Beach, California*
1997	*Santa Monica College Art Gallery -* Reconfigured II: Drawing & Sculpture, *Santa Monica, California*
1997	*Venice Art Walk, Sculpture Garden, Venice, California*
1997	*Pasadena Showcase House of Design, Pasadena, California*
1996	*Louis Stern Fine Arts,* Imaginary Realities: Surrealism Then and Now, *September – November, West Hollywood, California*
1996	*Village Square Gallery - Montrose, California*
1993	*Pasadena Showcase House of Design, Pasadena*
1992	*City Hall -* Hispanic Heritage Exhibit, *Los Angeles*
1991	*Santa Monica Public Library,* Arte Latinoamericano, *Santa Monica, California*
1986	*Matrix Gallery, American Competition, Sacramento, California*
1986	*Del Bello Gallery, International Competition of Mini-sculpture, Toronto, Canada*
1981	*Bienal de Pintura, Salto, Uruguay*

collections - selected

Audrey and Billy Wilder Collection, Los Angeles, California
The Roll Corporation, Los Angeles, California
Ms. Kimberly Hefner, Beverly Hills, California
Mrs. Susan M Anderson, Laguna Beach, California
Mr. Gerald E. Buck, Laguna Hills, California
Museum of Latin American Art, Long Beach, California
Museum of Contemporary Art, Montevideo, Uruguay
Ministerio Transporte (MTOP), Montevideo, Uruguay





articles and reviews

2000	*Art Scene,* "Escultura by Cecilia Miguez," *Exhibition Review, Dr. Margarita Nieto, March*
2000	*Pasadena Weekly,* "The Road to Respect," *Judy Seckler, Feb. 3*
2000	*Los Angeles Times,* "Brave, New Millennium," *Josef Woodard, Jan 28*
2000	*Sculpture Magazine,* "Cecilia Miguez," *Collette Chattopadhyay, Jan/Feb Issue*
1999	*The Bakersfield Californian,* "Art Just Behind the Mind's Eye is at Fingertips," *Richard Chang*
1999	*La Weekly, Art Pick of the Week,* "The Labyrinth of Multitude," *Peter Frank, Oct. 29*
1999	*La Opinión, Los Angeles,* "Figuras que Hablan," *Juan Rodriguez Flores, Nov.10*
1999	*La Nacion, Buenos Aires,* "Dos Muestras de Jerarquia," *Rafael Squirru, Apr 25*
1999	*Pagina/12, Buenos Aires,* "Ceremonia de Materiales," *Silvia Ambrosini, Apr 20*
1998	"Cecilia Z. Miguez at Louis Stern Fine Arts," *Peter Frank, March*
1998	*Los Angeles Times,* "More Angst than Answers Created...," *William Wilson, Apr 11*
1998	*LA Weekly,* "The Drawing Group at Loyola Marymount," *Carmine Iannaccone, Apr 10*
1998	*La Prensa de Los Angeles,* "Exhibición," *Feb 19*
1998	*La Opinión, Los Angeles,* "Magia en la Escultura," *Juan Rodriguez Flores, Feb 8*
1997	*La Opinión, Los Angeles,* "Casi el Paraiso," *Ricardo Camarena, Dec 29*
1997	*Orange County Weekly,* "Hark! Los Angeles ...," *Rebecca Schoenkopf, Dec 19*
1997	*Mundo Social La Mañana,* "Muestra de C.Z.M. en Los Angeles," *Maylin Carro Amorin*
1997	*North County Times,* "Carlsbad Recognizes...," *Diane Carpenter, March 30*
1997	*The Beach News,* "Variety in Carslbad's Art Exhibition," *March 27*
1997	*Posdata (Uruguay),* "Inquietante Poetica," *Alfredo Torres, Feb 28*
1997	*La Opinión, Los Angeles,* "Arte y Danza," *Ricardo Camarena, Feb 21*
1997	*The Orange County Register,* "Tesoros de Arte Fill a Museum in Long Beach," *Feb 23*
1997	*Daily Bruin,* "Beyond Mexico," *Amanda Miller*
1997	*Brecha, (Uruguay),* "Cecilia Miguez+++," *Nelson Di Maggio, Feb 21*
1997	*Búsqueda (Uruguay),* "Circo, Magia y Surrealismo," *Marcela Berthet, Feb 20*
1997	*La Mañana (Uruguay),* "C.Z.M. entre Nosotros," *Maylin Carro Amorin, Feb 18*
1997	*La República (Uruguay),* "Artes Plasticas," *Nelson Di Maggio, Feb 17*
1997	*Grunion Gazzette,* "Exhibit Moves with Tempo...," *Harry Saltzgaver, Jan 30*
1997	*The Orange County Register,* "Latin Tempos: Dancing the Marvelously Real," *Jan 23*
1996	*Brecha (Uruguay),* "Los mejor del ano," *Nelson Di Maggio, Dec 30*
1996	*El País (Uruguay),* "Recorrido de buen nivel," *Elisa Roubaud, Oct 9*
1996	*Búsqueda (Uruguay),* "Un Coctel de Magia y Mitos," *Marcela Berthet, Oct 4*
1996	*La Mañana (Uruguay),* "C.Z.M. las Excelencias de una Artista," *Maylin Carro Amorin*
1996	*La Opinión, Los Angeles,* "Mito y fantasia en la escultura contemporanea," *Margarita Nieto, August 18*
1996	*La Opinión, Los Angeles,* "Las Dimensiones Artisticas de C.Z.M.," *Juan Rodriguez Flores*
1996	*American Arts Quarterly, Gerald M. Ackerman, Spring Issue*

awards

2001	*MTOP Award of Distinction, Salon Nacional, Montevideo, Uruguay*
1986	*First Prize, Inca National Competition of Painting, Published in art catalog, Uruguay*
1985	*First Prize, Casa de Teatro, Painting Competition, Montevideo, Uruguay*
1984	*Second Prize, Christian Art Competition, Painting, Montevideo, Uruguay*
1984	*Fourth Prize, Banco Republica National Competition of Sculpture, Uruguay*
1978	*Painting Scholarship to San Fernando Fine Arts University, Madrid, Spain*

Exhibition Checklist

Louis Stern Fine Arts

1.
Time Keeper, *2002*
bronze, wood and found objects
43 x 12 x 11 inches
109.2 x 30.5 x 28 centimeters

2.
Mysterious Skater, *2002*
bronze, wood and found objects
25 x 25 x 19 inches
63.5 x 63.5 x 48 centimeters

3.
Web Builder, *2002*
bronze, wood and found objects
28 x 30 x 10 inches
71 x 76 x 25.5 centimeters

4.
The Long Journey, *2002*
bronze, wood and found objects
39 x 12 x 34 inches
99.1 x 30.5 x 86.4 centimeters

5.
Rider, *2002*
wood , bronze and found objects
19 x 19 x 18 inches
48.3 x 48.3 x 45.7 centimeters

6.
Cycles, *2002*
bronze, wood, cement and steel
30 x 15 x 15 inches
76.2 x 38.1 x 38.1 centimeters

7.
Annunciation, *2002*
wood, bronze and found objects
87 x 38 x 13 inches
221 x 96.5 x 33 centimeters

8.
Nocturnal Menina, *2002*
wood, bronze and iron
60 x 24 x 18 inches
152.4 x 61 x 45.7 centimeters

9.
Explorers (61 with wings), *2002*
wood, steel and found objects
56 x 51 x 16 inches
142.3 x 129.5 x 40.6 centimeters

10.
Daughter of Hud, *2002*
wood, bronze and found objects
61 x 16 x 13 inch
155 x 40.6 x 33 centimeters

11.
The Guide, Csepel, *2002*
bronze and found objects
21 x 12 x 6 inches
53.3 x 30.5 x 15.3 centimeters

12.
Instant Enlightenment Kits
2002

a. **Glass Box**
bronze and glass
14 x 5 x 4 inches
35.6 x 12.7 x 10.2 centimeters

b. **A Case for My Ideas**
bronze, wood and found object
13 x 4 x 4 inches
33 x 10.2 x 10.2 centimeters

c. **Timer**
bronze and found object
15 x 4 x 4 inches
38.1 x 10.2 x 10.2 centimeters

d. **Receiver**
bronze and found object
16 x 5 x 4 inches
40.6 x 12.7 x 10.2 centimeters

e. **Fisher of Men**
bronze and mixed media
14 x 5 x 5 inches
35.6 x 12.7 x 12.7 centimeters

f. **Fenced Figure**
bronze and found object
14 x 7 1/2 x 5 1/2 inches
35.6 x 19 x 14 centimeters

g. **The Brand** *
bronze and found object
14 x 4 x 4 inches
35.6 x 10.2 x 10.2 centimeters

h. **Peek-a-Boo** *
bronze and found object
13 x 5 x 5 inches
33 x 12.7 x 12.7 centimeters

i. **Picking on My Thoughts** *
bronze and found object
16 x 5 x 4 inches
40.6 x 12.7 x 10.2 centimeters

j. **Crescent Moon Lady** *
bronze and found object
13 x 5 x 3 inches
33 x 12.7 x 7.6 centimeters

** not illustrated*

k. **blue queen** *
bronze and found object
16 x 4 x 4 inches
40.6 x 10.2 x 10.2 centimeters

l. **the spur** *
bronze and found object
16 x 4 x 4 inches
40.6 x 10.2 x 10.2 centimeters

m. **NOT MY FAULT** *
bronze and found object
18 x 6 x 6 inches
45.7 x 15.2 x 15.2 centimeters

n. **rain** *
bronze and found object
17 x 5 x 5 inches
43.2 x 12.7 x 12.7 centimeters

o. **ALL ABOUT EQUILIBRIUM** *
bronze and found object
16 x 10 x 5 inches
40.6 x 25.4 x 12.7 centimeters

p. **the three graces** *
bronze
17 x 9 x 4 inches
43.2 x 22.8 x 10.2 centimeters

13.
journey, *2002*
bronze with black patina
37 x 79 x 14 inches
94 x 200.7 x 35.6 centimeters

14.
counting my blessings, *2002*
bronze with black patina
28 x 68 x 10 inches
71.1 x 172.7 x 25.4 centimeters

15.
hypnotic journey, *2002*
bronze with black patina
28 x 68 x 11 inches
71.1 x 172.7 x 28 centimeters

16.
ALL MY secrets, *2002*
bronze, wood, iron and found objects
28 x 15 x 6 inches
71.1 x 38.1 x 15.3 centimeters

17.
iron vest, *2002*
wood, bronze and iron
62 x 12 x 8 inches
157.5 x 30.5 x 20.3 centimeters

18.
offering bowl, *2002*
wood, bronze and iron
36 x 15 x 15 inches
91.5 x 38.1 x 38.1 centimeters

19.
the warrior *, *2002*
wood and bronze
57 x 9 x 8 inches
144.8 x 22.8 x 20.3 centimeters

20.
the king *, *2002*
wood and bronze
32 x 9 x 9 inches
81.3 x 22.8 x 22.8 centimeters

the uruguay cultural foundation for the arts

21.
false bishop (mother superior), *1997*
wood and bronze
74 x 19 x 16 inches
187.9 x 48.3 x 40.6 centimeters

22.
flower lady, *2002*
wood, bronze and iron
78 x 23 x 20 inches
198.2 x 58.4 x 50.8 centimeters

23.
just a matter of time, *1999*
bronze and acrylic
22 x 11 1/2 x 13 1/2 inches
58.5 x 29.2 x 34.3 centimeters

24.
figure with apples, *1999*
gold plated bronze and acrylic
17 x 7 1/2 x 8 1/2 inches
43.2 x 19 x 21.6 centimeters

25.
vessel, *2001*
bronze, wood and iron
24 1/2 x 8 x 8 inches
62.2 x 20.3 x 20.3 centimeters

26.
the bride, *2001*
bronze and wood
32 1/2 x 17 1/2 x 15 inches
82.5 x 44.5 x 38.1 centimeters

27.
underwater dream, *2002*
bronze and found objects
35 x 16 x 14 inches
89 x 40.6 x 35.6 centimeters

* *not illustrated*

28.

Ceremonial Horse, *2001*
bronze
13 x 16 x 4 inches
33 x 40.6 x 10.2 centimeters

29.

Two Figures, *2001*
bronze
32 x 13 x 11 inches
81.3 x 33 x 28 centimeters

30.

KIWI, *1999*
bronze, wood, steel, fabric and resin
37 1/2 x 83 x 8 inches
95.3 x 210.8 x 20.3 centimeters

31.

White Boat I, *2001*
bronze
13 x 12 x 6 inches
33 x 30.5 x 15.3 centimeters

32.

White Boat II, *2001*
bronze
11 x 10 x 6 inches
28 x 25.4 x 15.2 centimeters

33.

Waiting, *2001*
bronze and tin
11 x 12 x 4 inches
28 x 30.5 x 10.2 centimeters

34.

Cherry Menina *, *2002*
wood and bronze
28 x 15 x 9 inches
71.1 x 38.1 x 22.9 centimeters

35.

Horizontal Menina *, *2002*
wood and bronze
16 x 42 x 6 inches
40.6 x 106.7 x 15.2 centimeters

36.

Tall Menina *, *2002*
wood and bronze
39 x 14 x 6 inches
99.1 x 35.6 x 15.2 centimeters

37.

The Monkey *, *2002*
wood and bronze
74 x 12 x 12 inches
188 x 30.5 x 30.5 centimeters

38.

La Espera *, *2001*
bronze and wood
21 x 12 x 12 inches
53.3 x 30.5 x 30.5 centimeters

39.

Flat Menina *, *2002*
bronze and wood
63 x 32 x 8 inches
160 x 81.3 x 20.3 centimeters

40.

The Pomegranate *, *2001*
bronze
27 x 4 1/2 x 7 inches
68.6 x 11.5 x 17.8 centimeters

41.

Secret Words *, *2001*
bronze
16 x 12 x 4 inches
40.6 x 30.5 x 10.2 centimeters

42.

Little Devil *, *2001*
bronze
18 x 10 x 7 inches
45.7 x 25.4 x 17.8 centimeters

43.

Inspiration *, *2002*
bronze and wood
28 x 8 x 4 inches
71.2 x 20.3 x 10.2 centimeters

44.

A Story to Tell *, *2002*
bronze
15 x 6 x 5 inches
38.1 x 15.2 x 12.7 centimeters

45.

Boat on a Carriage *, *2001*
bronze
15 x 6 x 5 inches
38.1 x 15.2 x 12.7 centimeters

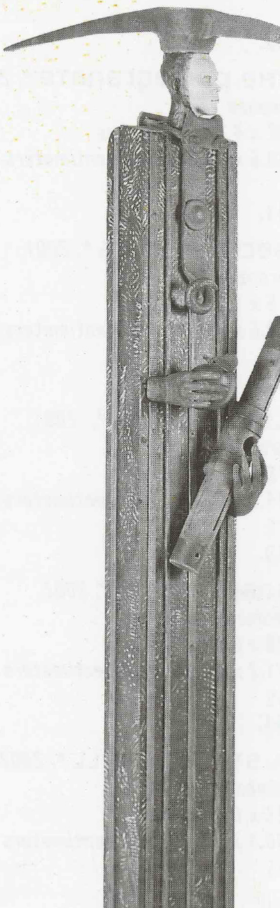
46.
Retorno de la Primavera I *, *2001*
bronze
24 x 5 x 5 inches
61 x 12.7 x 12.7 centimeters

47.
Retorno de la Primavera II *, *2001*
bronze
24 x 5 x 5 inches
61 x 12.7 x 12.7 centimeters

48.
Retorno de la Primavera III *, *2001*
bronze
24 x 5 x 5 inches
61 x 12.7 x 12.7 centimeters

49.
Retorno de la Primavera IV *, *2001*
bronze
24 x 5 x 5 inches
61 x 12.7 x 12.7 centimeters

** not illustrated*



Hunter, 1997
wood, bronze and iron
90 x 16 x 24 inches
228.6 x 49.6 x 60.9 centimeters

Cover: The Long Journey. 2002
Cover fold: Web Builder, 2002
Back cover: Iron Vest, 2002
Back cover fold: Daughter of Hud, 2002

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